This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

**Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

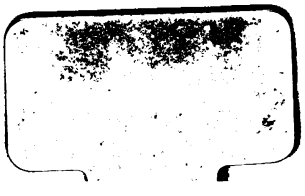
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

**About Google Book Search**

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

# The People in Church

600100462J



# THE PEOPLE IN CHURCH.

# THE PEOPLE IN CHURCH

THEIR RIGHTS AND DUTIES

IN CONNECTION WITH THE POETRY AND MUSIC OF

**The Book of Common Prayer**


BY IOSIAH PITTMAN

CHAPEL-MASTER AND ORGANIST TO THE

HONOURABLE SOCIETY OF

LINCOLN'S INN

LONDON

BELL AND DALDY FLEET STREET

1858



13f. 2. 16.

BODLEIANA
BIBLIOTHECA

# THE PEOPLE IN CHURCH.

IT is a diſtinguiſhing peculiarity of the Engliſh Church that its Offices of worſhip are compriſed in one volume, and that not a large one. Nor is it leſs remarkable that amongſt the many books of its kind that were originated at the period of the Reformation, the Engliſh book is the only one that has maintained a permanent hold on the national mind. There are thoſe of the preſent day who advance charges and objections; but the indulgence of this feeling, a periodical epidemic, has never exerciſed any abiding influence. That ſuch charges and objections ſhould ever have ariſen is not a little ſingular; and the cauſe of them is well worthy of conſideration.

In the firſt place, the Book is commonly called "the Prayer Book,"—a term rather ſtrangely applied to a work of which the actual prayers therein may be gathered together in a few of its pages; for the great body of its contents are Odes and Songs, Canticles and Hymns, Creeds and Doxologies, the

Memoirs of our Saviour, as portrayed in the writings of the Evangeliſts and Apoſtles, and certain hiſtorical records of the Hebrew and Apoſtolic Churches.

In the ſecond place, its contents, as in all other works of the kind, prove it to be a Book for muſic, whilſt, in fact, there is not a note of muſic in it. Hence this diſcrepancy gives riſe to very oppoſite opinions amongſt thoſe who only look at the ſurface of things. Some ſee in it the Alleluias, the Gloria Patris, Kyrie eleiſons, the Agnus Dei, Miſerere nobis, and all thoſe ancient outburſts of ſong which have for theſe 1500 years paſt ſoothed and gladdened the hearts of thoſe who now reſt in peace, awaiting the conſummation of the great myſtery in which we here live and breathe; whilſt others ſee in the Allelulia nothing more than the Celebrant reading the words, **Praiſe ye the Lord**, and a Clerk and ſome unknown number of perſons making the reply, **The Lord's name be praiſed**, and that in a manner which demonſtrates little if any preconcerted arrangement between them. With the latter claſs the Doxologies, if ſung, are left to the Quire, infant or otherwiſe, as the caſe may be; and with reſpect to many other of the reſponſes, this claſs is of the peculiar opinion that ſuch portions of the Service are of far too ſerious and ſolemn a character to be aſſociated with muſic at all.

The Prayer Book has, then, its two diſtinct claſſes of adherents or admirers. Thoſe who will ſing the contents of the Book, and thoſe who will read them. There is alſo a third claſs, and that a large one, who may be ſaid to hold no opinion whatever

on theſe two queſtions. For, when attending the Cathedral, the Service there falls ſhort in conveying to the mind a true portraiture of a common worſhip in ſong; and when in the Pariſh Church, the reading there of directions to praiſe,—commands to ſing,—to ſing in new ſongs, in joyful ſongs, in loud ſongs,—and hearing no ſongs whatever,—thoſe of this claſs naturally withhold their aſſent to ſuch a ſtate of things by reaſon of its unreality and its oppoſition to facts.

But no juſt opinion of what is the right order of celebrating the poetical ſervices of our Office Book (*poetical* ſervices, for at least two-thirds of the Morning and Evening Offices conſiſt of poetry) can be, or ought to be, drawn from any particular mode of celebration in uſe here or there. And before deciding upon what is the proper and natural expoſition of our public offices, it is firſt neceſſary to aſcertain if there be in worſhip any order and form of Divine appointment; and if ſo, whether the contents of our Book of public worſhip coincide with that order and form. Now, amid the various differences exiſting in our preſent modes of celebration, there is yet diſcernible a genuine and hearty endeavour to hold the truth, and realize as far as poſſible certain broad points, which may be conſidered as the firſt and original appointments and attributes of Divine worſhip.

The earlieſt records diſcloſe four remarkable facts in connection with the worſhip of the true God, and theſe facts ought never to be allowed to eſcape obſervation. They are theſe: firſt, with reſpect to the

language of worſhip, the ſubject-matter, its higheſt form, is that of poetry. Secondly, with reſpect to the vehicle of that poetry, the manner of its utterance, its higheſt form, is that of muſic. Thirdly, with reſpect to the perſons engaged as celebrants of that worſhip, none are exempt. It is a diviſion of labour in which all are to unite—men, women, and children. And fourthly, with reſpect to the manner of their co-operation, they are to ANSWER each other. Now, if we look into the pages of our Book of Offices we ſhall find theſe four elements of national worſhip running throughout the length and breadth of the volume. There is the poetry—and no poetry in the world can approach it in ſublimity, pathos, beauty, and grace. There is the conſtant and unceaſing reference to muſic, although the actual ſong be not in ſo many apparent notes compriſed in the Book. There is a clear recognition of the principle that all parties preſent are to join in the Service; and to realize this reſult, there are the facts of the appointment of ſome one to lead, as the Celebrant, and a Chorus or Quire to govern the anſwer or reſponſe. In places wherein are no ſuch Chorus or Quire, there is found a Precentor or Clerk to ſuſtain the *Vox precurrens*, thereby effecting, as nearly as poſſible, ſomething which ſhall ſtand as a living ſubſtitute for the higher fact.

The muſic of the Church is chiefly vocal muſic, and vocal muſic preſuppoſes the exiſtence and conſtant uſe of poetry. The harmony of numbers in ſound owes its progreſs, in no ſmall degree, to the

harmony of numbers in language. Song and verſe have been married together from time immemorial, and it would be ſtrange to find them divorced in the temple of their Creator. To bring man into the immediate preſence of the Infinite Father of the Univerſe, GOD was pleaſed to make revelation of His will, and appoint certain definite acts which He required of man to do; and the earlieſt of theſe acts was that of ſacrifice, the taking away of life; the holocauſt, the deſtruction of the whole body. This order and form is ſuppoſed to be coeval with the time of our firſt parents, and of all worſhip it is the earlieſt. It muſt be preſumed that man could not diſcover this rite, and that GOD did reveal it. There was an order of ſacrificing which was pleaſing to the ALMIGHTY, for ſuch was that of Abel; and ſome other way which was not, and ſuch was that of Cain. It is reaſonable, then, to conclude there was a diſtinct revelation on the ſubject. It is admitted that in the Bible, with reſpect to this inſtitution of ſacrifice, no mention is made of its aſſociation with hymns and ſongs of praiſe; but we ſoon find poetry and muſic linked with theſe obſervances; and not only did the Hebrews bring together ſacrifice and ſong, but in the moſt ancient ſyſtems of Paganiſm they appear together; and we know ſuch Pagan obſervances are but corruptions of a purer and higher ceremonial exiſting in all probability even before the Hebrews were a nation. Sacrifice and ſong are found all over the known world; and it may be reaſonably concluded there has been from the earlieſt times

an original order which has preſented theſe externals in a right manner, in a right ſpirit, and in a right direction. For it is difficult to conceive a revelation with reſpect to ſacrifice which may be looked upon as a kind of ſuper-rational act, and no direction whatever with reſpect to thoſe ſupermoral acts which ſpring directly from man's communion with GOD.

Worſhip muſt be conſidered the conſequence of the will of GOD, and it would be a mere act of obedience to adopt a courſe of action correſponding with that will. Sacrifice was the fruit of obedience, and we muſt conclude that praiſe and thankſgiving, homage and reverence, were no leſs ſo. Poetry and ſong were in exiſtence and in familiar uſe, and to imagine that they were not aſſociated with the praiſe and glory of the Creator is to imagine that two of the brighteſt and loftieſt gifts peculiar to humanity had either been never thus aſſociated, or that they had been immediately diverted from their true intent and application. It is manifeſt from the Book of Geneſis that there were in the earlieſt times places ſet apart for worſhip. Cain and Abel came to the ſame ſpot—mention is made of the door to which the offering was brought; and of Cain it is ſaid he went out from the preſence of the LORD. Abraham went to the place where he ſtood before the LORD. Rebekah went to inquire of the LORD. Iſaac bleſſed his ſon before the LORD. There was the holy ground, before entering which the ſhoes were put off. And one of the firſt acts

of Moſes was to ſet up a tent for thoſe who ſought the LORD.

But we can point to the record of a celebration which is an accurate and diſtinct memorial of an order of worſhip exiſting from that time to this. Yet, from the very nature of things, it is impoſſible to ſuppoſe that this order was for the firſt time brought into action. At the early period alluded to true worſhip exiſted as a fact in the world, it had a well-known form, and the manner of that form was ſo familiar to a whole nation, as to be immediately realized upon a ſcale of unprecedented grandeur and magnificence. It will be in recollection that, after the children of Iſrael had been for 215 years bondſmen in the land of Egypt, the LORD appeared unto Moſes, and made known His intention to releaſe them. The reſult of the conteſt between the Governor of the world, GOD the Creator, and that mighty potentate in the world, Pharaoh His creature, is well known. After the deſtruction of the king and his hoſt, there followed a national proclamation of the true GOD, in a form of worſhip, an order of praiſe and thankſgiving, which may be ſaid to have continued in one conſtant ſtream from that time to this, with ſcarcely any variation of importance. It is the firſt authentic record of a nation's worſhip of the true GOD, and the form of that worſhip was the union of poetry and muſic, joined in by all preſent, and divided into verſe and reſponſe. Nothing ſhort of inſpiration could have given birth to ſuch a hymn,—nothing

ſhort of Divine direction could have crowned with triumph ſuch a celebration. This is the record of the opening chapter in the hiſtory of GOD's choſen people, and the record is found in an early page of the Book of Holy Writ. The concluding pages of this wondrous Book reveal a form of worſhip remarkably ſimilar to the celebration alluded to—the ſubject of the firſt ſong is the great Deliverer, GOD, the Monarch of the world; the ſubject of the ſecond is CHRIST, the Redeemer of the world. The antiphonic ſong of the Red Sea being only exceeded in grandeur and beauty by the antiphonic ſong of the great Chryſtal Sea.

The order of this thankſgiving feſtival was that of poetry and ſong—poetry cut into ſhort fragmentary portions, ſuch as the verſes of the Pſalms, which were ſung in reſponſe by a double chorus. As may be imagined, ſuch a hymn and ſuch a ſong were not likely to be forgotten; and it is certain that the ſinging of this Paſſover ode was continued as the Sabbath even-ſong until the deſtruction of Jeruſalem and the diſperſion of the Hebrews as a nation. On the eſtabliſhment of the Tabernacle in the wilderneſs, we find the order for a daily morning and evening ſacrifice, at which, after the drink-offering there was the ſinging of pſalms and hymns. How many ſuch pſalms and hymns were in exiſtence in the days of Moſes it is not poſſible now to aſcertain. The authorſhip of each individual Pſalm is a queſtion by no means ſettled; but it is generally ſuppoſed that the 92nd Pſalm

is one of the wilderneſs hymns, and, with the 90th Pſalm, derives its origin from the hand of Moſes. There is the ſtrongeſt evidence of the conſtant employ, in the Hebrew worſhip, of that magnificent ode, the Song of the Rock, which is found in Deuteronomy (ch. xxxii.), and which we are told was written by Moſes under the direct and immediate inſpiration of the ALMIGHTY. And with the exception of the inſpired benediction, which appears in the Book of Numbers, there is no mention of any proſe compoſition whatever, as appertaining to the moſt ancient order of Service belonging to the Hebrews. It ſhould be noticed alſo that, on ſuch ſpecial occaſions as gave riſe to compoſitions commemorative of the power and goodneſs of God, theſe compoſitions, with two exceptions, always appear in the form of antiphonic ſong, and were ſung in the ſame manner as was the Paſſover ode.

It would far exceed the limits of this eſſay to recal even a ſketch of the progreſs of poetry and ſong through the pages of Holy Writ. The decrees and regulations given to Moſes in the Law, for the ſacrifice and the ſacraments, were preſerved by Joſhua, and continued by the Judges and leaders of the people until the time of Saul. The Tabernacle was ſet up in Shiloh, and there remained for upwards of 300 years. Here was the Ark of GOD in the Temple of the LORD, wherein the lamp was never ſuffered to go out. To this religious capital annually came all Iſrael to worſhip and to ſacrifice.

There was the appointed *manner* of ſacrifice and worſhip, and therefore any manner but *that* was a wrong manner. The higher revelations vouchſafed to David, the pattern that he had from the Spirit for the courſes of the Prieſts and the Levites, and for all the work of the ſervice of the LORD's houſe, David aſſures us *the* LORD *made him to underſtand in writing by His Hand upon him.* But the one revelation did not contradict the other. The ſame ſongs were continued, with the addition of many new. The poetry was there, the melodies were there, and thoſe alſo who "found out muſical tunes." There were the Prieſt, the Quire, and the anſwer of the people. With the exception of periods of idolatrous worſhip and interruptions, ſuch as the Captivity, it is certain that up to the final deſtruction of the Temple and city of Jeruſalem, the worſhip of GOD was maintained by the Jews after the pattern thus miraculouſly portrayed unto David. As was the order in the time of David, ſo was it in the time of the Son of David, our LORD and SAVIOUR JESUS CHRIST. The Levites took their courſes according to the writing of David the king, and according to the writing of Solomon his ſon, and thus they ſtood in the holy place to do "according to the word of the LORD by the hand of Moſes." There was a changeleſſneſs as to the ordinance of David; when the burnt-offering began, the ſong of the LORD began; and the miniſtry before the Ark was to record, to thank, and praiſe the LORD GOD of Iſrael. They ſang

by courſe, and were as one to make *one ſound* to be heard in praiſing and thanking the LORD. And as at the dedication of both Temples there was the *anſwer* of the people, ſo did that *anſwer* continue till the deſtruction of thoſe Temples. After the extinction of the ſacrifice and worſhip of the ſanctuary in Jeruſalem, the early Chriſtians endeavoured to realize the ancient temple-worſhip; but, from the circumſtances of their poſition, they were themſelves ſanctuary, prieſts, and ſacrifice; and the communion of worſhipping believers was, as far as could be, a continuation of the praiſes and thankſgivings uſed in the Temple, blended with the new ſacrifice of the breaking of bread and the partaking of the *agape* or love-feaſts.

The pſalm of the Old Teſtament was continued and ſung in the antiphonic character of the Hebrew poetry, according to hemiſtichs. There was alſo the doxology, the canticle of the Old Teſtament, and the ſacred ſong of the New. The earlieſt records of the Chriſtian Liturgy diſcloſe the reſponſive forms, antiphonic verſes, the Cherubic hymn, the hymn of thankſgiving, the morning and evening hymns, morning and evening pſalms, and an evident attention to the obſervance of the ordinance of David, and the preſcribed manner of ſinging the praiſes of GOD.

It is the opinion of ſome writers that there was no completely formularized ritual before the middle of the fifth century; but as we are in our Church now uſing liturgical forms of prayer written by

Greeks of the third and fourth centuries, and uſing pſalms, confeſſions, thankſgivings, and adorations, adopted by the Church from its very earlieſt riſe, it is preſumed that there was at leaſt an unwritten order of worſhip, one committed to the memory and familiar to the ancient Chriſtian Church long before the period in which we find it thrown into a written form. The evidence of Clemens in the ſecond generation of the Apoſtolic age, of Ignatius in the third, of Juſtin Martyr in the fourth, of Irenæus and Tertullian in the fifth, of Hippolitus in the ſixth, of Origen in the ſeventh, who died A. D. 260, goes to demonſtrate that their worſhip was one of holy joy and thankſgiving, that there was much ſinging of pſalms and hymns, and ſet forms of reſponſorial ſervice; and this evidence is confirmed in the fourth century, from the teſtimony of the Councils and of Baſil, Ephrem Syrus, Hilary, Jerome, Ambroſe, Auſtin, and others.

The Service uſually commenced with pſalmody, the pſalms being intermixed with leſſons and prayers, and ſuch pſalms were called *Pſalmi reſponſorii;* ſome pſalms were appropriated to particular ſervices, others ſung in the ordinary courſe, and ſome at the ſpecial appointment of the Biſhop or Precentor. Their manner of ſinging varied. Sometimes the Precentor ſang the firſt hemiſtich, and the people joined with him in the ſecond. Sometimes the people divided into two parts, each diviſion being led by a Choragus; they ſang in the antiphonic manner, one ſide taking the firſt hemi-

ſtich, the other the ſecond. At other times the pſalm was ſung by the whole congregation, and occaſionally by the Precentor only. The ancient Church had beſides the Pſalms, the "Nunc dimittis," the "Benedicite," the "Magnificat," the great and leſſer "Doxologies," the "Triſagion" or Cherubic Hymn, the "Alleluia," the "Oſanna," the "Creed," (of which it is thought Pliny writes,) the "Te Deum," and laſtly, the Metrical Hymns of Hilary, Damaſus, Ambroſe, and others. The early Chriſtians compoſed and ſang imitations of the Hebrew Pſalms; theſe were either ſimple *Centos*, ſtrings of Pſalm-verſes, or entirely new compoſitions, conceived in the antiphonic ſpirit of Hebrew poetry, which were intoned or ſung alternately. The new ſongs were modelled on the Angelic Hymn and the three Canticles of the New Teſtament. It is clear from Tertullian that the Church had a daily celebration, from which afterwards aroſe the *Horæ Nocturnæ*, and in years after that, a ſeries of ſervices called the Canonical Hours. At firſt men, women, and children were all allowed to bear a part in the maſs of pſalmody contained in theſe ſervices, and they who were beſt ſkilled were ſelected as precentors to preſide over, direct, and conduct the ſinging of the congregation. It was conſidered one of the moſt ancient of the privileges of the people, and the greateſt luminaries of the Church are found to be conſtantly impreſſing on them the exerciſe of this privilege, and of recording their delight in witneſſing ſuch acts of devotion on their part.

It is unneceſſary in an eſſay of this kind to do more than allude to the growth of the great Office Book of the Oriental Church; the ſeparation of the Weſtern Church, and the creation of a ſeries of liturgical books, ſuch as the Gallican, the Roman, and the Engliſh, all of which, although modelled on the older book, are yet ſomewhat differing from each other. But in one reſpect there is the utmoſt harmony. Their contents conſiſt, for the chief part, of the poetry of the Old Teſtament, mingled with the ancient Chriſtian hymns and the metrical ſongs of the Fathers of the Eaſtern and Weſtern Churches. All theſe ſervices are a maſs of poetry, and are all laid out to fixed and certain muſic.

The general character of the Offices now in uſe in the Greek Church may be thus briefly deſcribed:—the largeſt portion of the ſervice conſiſts of pſalms and hymns, which ſhould all, according to the Rubrics, be regularly ſung; but from the length of the ſervice, and the joining of many forms together, it has become the practice to *recite* the greateſt part of them, more eſpecially in pariſh churches. Now this recitation is not reading, nor is it ſinging, but is a delivery *in a ſort of recitative;* and thus the directions in the Rubric, "the liturgy of St. Chryſoſtom is ſung," or other offices are "ſung," may be ſuppoſed to be complied with.

Hence, alſo, we may ſee the reaſon why ſo great a part of the Service is celebrated by one

perſon;—a circumſtance which greatly diminiſhes the ſolemnity of the worſhip of this Church, notwithſtanding all the magnificence of its decorations, and the ſplendour of the eccleſiaſtical veſtments. The celebrants for the moſt part deliver the hymns, with incredible celerity, in a clear ſuſtained tone, but without pauſe or emphaſis. Their original duty was, no doubt, to precent or repeat the hymns *before the quire*, who then ſung each hemiſtich or verſe as it was given out, a practice not unfamiliar to this country; for not long ſince it was the cuſtom of our pariſh clerks to give out ſome line of the metrical pſalm, and thus precent the verſes to the quire and congregation.

The ſervices of the Greek Church are a maſs of poetical ſong, and are comprehended in the following diviſions:—I. Introductory Doxologies, or ſhort exclamations. II. The Triſagion. III. The Gloria Patri. IV. The Troparion or Contakion, certain hymns of no great length, and in frequent uſe. V. The Litany. VI. The Stikeron, a hymn in verſes or ſtanzas. VII. The Stikos, a hymn of like character, but differing ſlightly in form. VIII. The Prokeimenon, verſicles or *Pſalmi reſponſorii*. IX. The Introits. X. The Canon, a ſeries of nine hymns marked by the *hermos* and *precentio*. XI. The Antiphons or Anthems. XII. The Doxological Hymn previous to diſmiſſion.

In the Weſtern celebrations there was the prieſt or hebdomadarius on the one part, and the quire or people to anſwer on the other, the latter being

ſuppoſed to be led by the quire, or, where there was no quire, by a precentor, who maintained the *Vox precurrens*, and thus led the reſponſe of the congregation. The Latin book of the Engliſh Church became, in the eleventh century, a ſettled order, through the exertions of Biſhop Oſmond, and ſo continued until the time of the Reformation. Without reference to what took place in theſe Latin times, it muſt be taken for granted that, in theory, all preſent in an act of worſhip were to take their ſhare in ſuch act; and that ſuch act was *one of diviſion*, or fragmentary, a chief part of it being in the character of *reſponſe* or *anſwer*; and it will follow, as a neceſſary conſequence, that if the ideas in language be preſented in pieces or in a fragmentary manner, poetry, which is only "proſe in right places," is the beſt form for the language; and if the parallels of poetry are to be delivered in the way of reſponſe or *anſwer*, then muſic is *the only form* of replying to thoſe parallels *where more than one perſon is engaged in the act*. In all things there muſt be a unity, and order is the neceſſary expreſſion of that unity. Unity is the characteriſtic of mind, intellectual power; and this power is the inſtrument of the Divine energy. The flow of thought in its high form is a reſult of that God-like principle of order which is peculiar to man, and, when uſed in its right eſtate, brings meaſure and order into the entire production, and aims at a perfect portraiture of harmony and ſymmetry throughout the whole.

Now poetry, which is the ſymmetrical arrangement of thought or idea in the ſymmetrical arrangement of language, is the beſt medium for this unity and continuity of expreſſion; and this parallel couplet has been even called the *ſyſtole* and *diaſtole* of the heart. Many of my readers are, no doubt, acquainted with the laws of paralleliſm which are ſeen throughout the Bible, and indeed in all the ſimple forms of ancient poetry. The firſt part of the parallel couplet prepares the mind for the correſpondence of idea in the ſecond part; for example:—

O Lord, open Thou my lips:
*Anſwer.*
And my mouth ſhall declare Thy praiſe.

O God, make ſpeed to ſave me:
*Anſwer.*
O Lord, make haſte to help me.

It is a good thing to ſing praiſes unto our God:
*Anſwer.*
Yea, a joyful and pleaſant thing it is to be uttering thanks.

But it is unneceſſary to heap up examples of a truth ſo patent. The ſame principle of unity that is requiſite in the flow of thought is not leſs ſo in *the delivery* of thought. If the true life of idea conſiſt in this harmonious diſpoſition of language, the true life of outward expreſſion muſt be ſurrounded by laws equally as eſſential and certain for the realization of the beauty in the thought; for

it would be ſtrange if the faculties of the mind were governed by diſtinct laws of order, and none ſuch could be traced to govern the faculties of its outward expreſſion. And it is well known that there are laws governing ſpeech-muſic, and all perſons are more or leſs governed by theſe laws in the utterance of ſpeech, whether that ſpeech be oratorical, dictatorial, ſocial, or converſational; or manifeſt any other phenomena obſervable in daily life. But none of the writers upon theſe laws apply their obſervations and rules to *more than one perſon ſpeaking at one time. There are no laws laid down to govern two or more perſons in their ſpeaking together in the ordinary ſtaccato voice.* Indeed ſuch an exhibition as two or more perſons ſpeaking together in their ordinary tone in either of the houſes of Parliament, in any court of juſtice, in any drawing-room, or in any place whatſoever, would be conſidered the height of indecorum, and a diſtinct breach of the neceſſary courteſies of human life. The reaſon of this is plain, for there would be no principle of unity, no law of order; each ſpeaker would uſe his own rhythms, i. e. *his* diviſions of the language; each ſpeaker would uſe his own accents, i. e. *his* elevations or depreſſions of tone; there would be confuſion in the rate of utterance; there would be diſcord in the vibrations of the ſounds: the reſult would be a confuſed and unintelligible murmur. For there is no law known in nature or in art to govern two or more perſons ſpeaking together in the ordinary *ſtaccato* voice. Now if it be required

of two or more perſons to give outward expreſſion to the ſame language, and at the ſame time, it is manifeſt that the uſe of the ordinary *ſtaccato* voice, for the accompliſhment of this end, is out of the queſtion. And we find in the hiſtory of the Bible, in the records of all acts of worſhip narrated in its pages, that the uſe of this ordinary *ſtaccato* voice was forbidden, and ſome other uſe enjoined in its ſtead; and that which was demanded is the uſe of the *ſoſtenuto*, ſuſtained, or continuous tone, of which the ear could appreciate the vibrations (for muſical tone is merely the geometry of motion in the air), and the ear having appreciated them, imitation and adoption are at once natural and eaſy. I ſay natural, I ſhould rather ſay idioſyncratical, for the muſical tones of man, the human being, the meaſured vibrations proceeding from his throat differ eſſentially from thoſe of all other living creatures. Birds ſing—they have a wonderful gamut, a marvellous ſong; they give utterance to many more ſounds in the octave than the human being can utter or even put on paper by any known ſymbols. We have no notes in muſic to expreſs the delicate diviſions of the octave poured forth in ſuch facile guſh by thoſe maſters of ſong, the lark, the canary, the nightingale; but *no two birds can ſing the ſame tune together*, for they have not the power of comparing their rhythms of ſong with thoſe of their fellow-ſongſters. Their inſtinct guides them to ſing in rhythms, but here their knowledge of rhythm ceaſes; they can no more ſing the ſame

ſong together than two or more men can TALK *the ſame ſentence together.*

But what ſaith the royal Pſalmiſt?—

**Kings of the earth and all people,**
**Princes and all judges of the earth,**
**Young men and maidens,**
**Old men and children,**
**Let them praiſe the name of the Lord.**

Now, to realize this command, it is clear there muſt be no *talking*, for ſo long as we *talk* only we cannot diſtinguiſh the rhythms of thoſe that talk with us, nor have we any guide to aſſure us when and where will take place thoſe variations of tone we call *accent*. Reference muſt be had, therefore, to that *power of uniting voices* peculiarly and ſolely belonging to humanity. For the right celebration of the *anſwer* in our *Servitium Dei*, we muſt appeal to that *Opus Dei*, that *Donum Dei* which our Creator has withheld from all other living creatures. This gift to man ſtands alone, and marks it of an extraordinary character. It is of the Divine, and from the Divine; and, if not uſed in reference to the Divine, the gift is a nullity, the talent is wrapped up in a napkin and buried out of ſight; for it would puzzle any caſuiſt to maintain that ſpeaking together in a ſuſtained muſical tone, the recitative which nature points out as the only means to the end required, is of any other poſſible uſe to man. I refer not to ſinging together in its ordinary ſenſe, although I preſume no caſuiſt can be found to argue that it is juſt and proper to ſing together for our

own pleaſure and gratification only, and not alſo to the honour and worſhip of God. But I allude to that ſingular peculiarity, that power which has been given to humanity of *uttering together* the rhythms of language in the rhythms of tone, which, if it be not uſed in the *anſwer* of worſhip, appears to me a loſt gift, and of no uſe whatſoever to its poſſeſſor. I am ready to admit it differs moſt eſſentially from ſinging together, in the large ſenſe of that word; and happily for humanity that it does ſo differ: if it did not, the *general command* to join in worſhip would be inoperative, for it is impoſſible that **young men and maidens, old men and children** ſhould all become vocaliſts, or accompliſhed in the ſcience of muſic. The two gifts are eſſentially different. Moſes and the children of Iſrael, Miriam and the daughters of Iſrael, were not all muſicians, not all vocaliſts; but the rhythms of tone which they uſed on that grand occaſion were doubtleſs within the graſp of all voices, within the comprehenſion of all minds, within the execution of all claſſes. Again, if there be no form of national worſhip without *anſwer*—and the records of the Bible preſent none ſuch,—and there be no ſuch thing as *anſwer* in the proper ſenſe of the term (for the Hebrew word *anſwer* means to *ſing*) without the adoption of a common tone or point of unity—then there is no ſuch thing as national worſhip without muſic. And this is the fact, for the hiſtory of the diſſemination of Chriſtianity is alſo the hiſtory of the riſe and progreſs of muſic in the abſtract. The whole

of Chriſtianity (all the facts of the Incarnation, the ſimple facts of that unfathomable myſtery, the redemption of the world) has been ſpread throughout Chriſtendom by means of ſong. Let us for a moment forget printing and the preſs, and look to the earlieſt records of Church worſhip; open the oldeſt Service Book, written long before the Gregorian note; what do we find? Muſic; nothing without muſic, everything with muſic. The Pſalter, muſic; the Prayers, muſic; the Goſpels, muſic; the Epiſtles, muſic; and laſtly, a long ſeries of hiſtorical ballads called hymns, and each with its own peculiar muſic. And indeed, if it be permitted for a moment to anticipate the examination of our own Service Book, our Book of Common or Public Prayer, what do we find therein? Nearly the whole of the *anſwering* portion to conſiſt of poetry, and all of that *anſwering* part, with its muſic as well, firmly and definitely ſettled as any act of Parliament, or any well-known principle of the Britiſh conſtitution.

It is not incumbent on us to allude to the formation of the firſt Book of Edward, A. D. 1549, more than to ſay, in the words of Archbiſhop Cranmer, "*The preſent order of the Church of England is the ſame as has been uſed in the Church for* 1500 *years paſt.*" There was no intention of paſſing from old to new things; but there was an intention of deſtroying the new *untruth*, and preſerving the old truth. An examination of the matter of the Book, of the manner of its uſe, and of thoſe who are to uſe it, will demonſtrate that nothing more was

attempted than to put the Chriſtian ſacrifice in its right form, to cut off incruſtations of an inventive but unenlightened period, and to reſtore the co-operation of the people in thoſe thankful and holy acts of devotion which marked the practice of the Apoſtolical Church. Where mediæval traditions were in unity with ancient Chriſtianity, no more was done than ſo to build up the framework of the Book that it could be "underſtanded of the people," and therefore participated in by them. It was intended for the *nation*, and, after ſome ſlight ſtruggle, was adopted by the nation; and it has ſecured a hold over the national mind which perhaps no ſtate of things can ever diſturb—certainly not ſo long as Common or Public Worſhip continues *the act of the Congregation*, and the popular element in the National Church. The mediæval quire had very generally uſurped, if not altogether ſilenced, the people's voice; but now the people were preſented with a Book they could underſtand, free from accumulations and repetitions, and combined with an order of ſong inherent in the old form, and yet ſufficiently ſimple for the act and comprehenſion of the whole body of worſhippers. There was retained in the daily ſervices that moſt vital element the reſponſive poetries, which were to be ſung alternately by the celebrant and congregation. It was a liturgical book for the nation, not for the clergy alone, and its action and development were thoroughly congregational. The ſervice was no longer to be the peculiar work and

buſineſs of the clergy; the form of common worſhip was placed out of the reach of the caprice of any individual miniſter; and as it was made an object of the religious conſciouſneſs of the nation, ſo it was brought down to their comprehenſion, and to a ready adaptation on their part of its every portion. But as this could beſt be done by a cloſe keeping to ancient forms, we find that, with reſpect to the matter and manner of uſing the Book, there is hardly anything new in its pages. It is the text-book of Chriſtian antiquity; and we now propoſe to ſhow in detail of what it is compoſed, and how it is to be uſed.

The Office of Morning Prayer is divided into three parts:—

I. Introduction, to the end of the Lord's Prayer.

II. The antiphonic Pſalm-verſes ſucceeding the Lord's Prayer, to the end of the Apoſtles' Creed.

III. The antiphonic Pſalm-verſes following the leſſer Litany, Collects, etc. to the cloſe of the ſervice.

The old Latin Matins commenced with the Lord's Prayer, ſaid *ſecretò*, followed by the Pſalm-verſes, which were ſung as they continue to be in the preſent day. The firſt Prayer Book of Edward VI. (1549) began in a way ſimilar to the old Latin Matins; but the ſecond Prayer Book (1552) has the Sentences, Exhortation, Confeſſion, and Abſolution prefixed, which may therefore be called new matter; nor is it poetry, with the exception

of the five Pſalm-verſes which appear in the Sentences. Although theſe Sentences were new to the Morning Office, and new in their preſent collocation, the ſpirit of ſuch Sentences was not ſo; the ſeven penitential Pſalms had long been in uſe, and ſo alſo ſentences ſomewhat ſimilar to them. Theſe are as ancient as the time of Amalarius, A. D. 820. The Exhortation has been aſſigned to the hand of Bucer; but there are thoſe who trace it from matter in the Liturgies as old as the fifth century. The Confeſſion was new in this Office; but ſuch confeſſions were as ancient as the time of Baſil. The Abſolution followed the Confeſſion in all Engliſh Office Books. The uſe of the Lord's Prayer was a cuſtom very early adopted by the monaſtic orders of the Weſt. In the Latin times it was ſaid *ſecretò*, it was now to be ſaid in a loud (i. e. audible) voice.

Thus much for the firſt part of the new Morning Office, and we proceed to the ſecond. In the Latin Matins after the Lord's Prayer there is the Rubric, "*Poſtea* (i. e. after *Pater noſter*) *incipiat ſervitium hoc modo:*"

**Domine, labia mea aperies:**

and ſo on, as in the Engliſh Office. Theſe *Pſalmi reſponſorii* are named by Benedict, in the 6th century, as the beginning of matins and other offices, and they had been uſed from time immemorial in the Engliſh Church. Benedict alſo names the uſe of the Gloria Patri, and both Pſalm-verſes and Gloria Patri ſtand in the Anglo-Saxon Office.

The exclamation or direction, **Praiſe ye the Lord** (Alleluia), appears after theſe Pſalm-verſes in the earlieſt periods. **The Lord's name be praiſed** was added to our Book in 1661. In the Latin Office, after the Alleluia, follows the Invitatory Pſalm; but in the Engliſh Book this Pſalm ſtands as it is in the Great Bible. Before the Reformation, it was the cuſtom at matins to ſing as many as twelve pſalms, but in our Book this number is reduced to an average of three. Indeed, on certain occaſions, there were ſung as many as twenty or thirty Pſalms at a time, and in the Eaſtern Church the number is ſtill greater. The uſe of the Gloria Patri between each Pſalm aroſe at an early period in the Weſtern Church. The hymn *Te Deum laudamus* was, in early times, called *a reſponſory Pſalm*, and, agreeably to the directions of the Council of Laodicea, had been always ſung to a reſponſorial or alternate ſong. The hymn *Benedicite* was in the old Laud's Office, and followed the ſecond leſſon. The 100th Pſalm, *Jubilate*, was included in the Laud's Office among the Pſalms for that hour's ſervice, and therefore ſung *before* inſtead of *after* the ſecond leſſon. In truth the *Benedictus* and *Jubilate* were, according to ancient cuſtom, the reſponſories to the ſecond leſſon. The (ſo called) Athanaſian Creed appeared as the "*Pſalmus quicunque*," and up to the time of the Reformation had been only ſung on Sundays. The Apoſtles' Creed did not ſupply its place on the week days; but this Creed appears in the Anglo-Saxon Offices; and Amalarius mentions it as follow-

ing the Lord's Prayer in the Office of Prime. The Apoſtles' Creed concludes the ſecond part of the Morning Office, which, with the exception of the leſſons, is one continued ſtream of inſpired poetry; for of the Pſalms and Canticles it is not too much to ſay they were the gift of the HOLY SPIRIT, and it would ſeem difficult to ſay anything leſs of that magnificent hymn the *Te Deum*. This jubilant portion of the office is one unbroken act of praiſe and thankſgiving between the celebrant and people.

And now opens the third part with the prayer from the celebrant for the people,

**The Lord be with you,**

met in return by one from the people for the celebrant,

**And with thy ſpirit,**

which, according to an ancient council, is a form delivered down from the time of the Apoſtles. Then ſucceeds the invitation,

**Let us pray,**

after which is the Kyrie eleiſon, or the antiphonic leſſer Litany, ſucceeded by the Lord's Prayer. Then there are the Suffrages, or *Pſalmi reſponſorii*. Theſe, with the exception of the ninth and tenth (which two were ſubſequently introduced into the Book on account of diſturbances then exiſting both at home and abroad), are altogether from the Pſalter. Theſe verſicles in the third part of the Matins Office are found in our Office Books, both before and after the Norman Conqueſt. They are as ancient as almoſt any portion of our Engliſh rites,

and are mentioned by Benedict and Amalarius. The Collects or Orationes which follow are of two kinds; ſome compoſed from old models, and the other tranſcripts of the "*Orationes conſuetæ.*" Of the Collects for the day, moſt of them are as old as the time of Gelaſius. The Collect for Peace has been uſed by our Church for 1200 years. The Collect for Grace is formed from the ancient prayers of the Eaſtern Church. The Collect for the Queen, and that for the Clergy and People, are nearly *verbatim* as in the Sacramentary of Gregory. That for the Royal Family is not ſo old. The laſt Collect, called a prayer of St. Chryſoſtom, is now not thought to have been compoſed by this Biſhop and great ornament of the Greek Church; yet, if not ſo, it is very ancient, and was uſed in Cæſarea and Conſtantinople ſome 1200 years ago. The uſe of the benedictory prayer (for the celebrant ſays it kneeling and includes himſelf, ſaying, "be with *us* all") is equally ancient, and was uſed at Antioch, Cæſarea, Conſtantinople, and Jeruſalem. From this brief ſummary of the contents of our Matins' Office, it would ſeem Archbiſhop Cranmer was perfectly juſtified in ſtating, that "*the preſent order of the Church of England is the ſame as has been uſed in the Church for* 1500 *years paſt.*"

Now let it be imagined that the Office of Morning Prayer, as I have juſt deſcribed, had been placed before a prieſt, quire, and congregation in the time of 1550; it is manifeſt that with reſpect to the

mode of delivering every portion of the ſecond part, commencing with the Pſalm-verſe, **O Lord, open Thou my lips,** to the end of the Apoſtles' Creed, there could be no doubt of the manner of its celebration, or the muſic belonging to the matter. The only queſtion likely to ariſe being, "Will this tranſlation, from the Latin of our old ſervice, fit in and run along with our old muſic?" With the verſicle muſic there could be no difficulty, that was ſimple enough; ſo alſo with the Gloria Patri, the Alleluia, the ſimple Pſalm chants, and the chants to the Benedicite, Benedictus, Jubilate, and Athanaſian Creed. Again, as to the prieſt, he would have had no difficulty in delivering the *new additions;* for the Sentences he would have ſung as he had before ſung texts of Scripture; the Exhortation as he had before ſung addreſſes to the people; the Confeſſion would have been ſung with the *Confeſſion tone;* the Abſolution in the *Abſolution tone,* and the Lord's Prayer in the tones peculiar to it when ſung aloud. With reſpect to the Sentences and Exhortation, if the prieſt adopted the ferial form, it would be little other than diſtinct reading in a ſinging tone; but the muſic to the old Confeſſion is rather more of a tune, for it has a conſiderable inflexion; and as the Confeſſion was not in the firſt Book, *no ſettled muſical form of delivery ever appeared.* Hence there are conſiderable variations in the manner of delivering the Confeſſion, and to this day various ways are in uſe in our cathedrals; ſo much ſo, that in St. Paul's Cathedral

there is one way, and in St. Peter's, Weſtminſter, there is another. But in all theſe variations *the principle adopted by Cranmer is apparent*, for the forms in uſe are very ſimple, and no cathedral has ventured upon retaining the old Latin inflexions in their integrity. From this remark reſpecting the Confeſſion it is manifeſt occaſional doubts might have ariſen as to the adaptation of ſome parts of the old Church ſong to the new Book; but the appearance of the muſic adapted by Marbecke, and ſanctioned by Cranmer, put an end to all uncertainty. There was afterwards a ſecond addition in 1661, namely, the reſponſe, **The Lord's name be praiſed**; and it is curious that in this little matter alſo the cuſtoms in cathedrals differ. That ſuch differences ſhould ariſe in the ſong of the Confeſſion and the reſponſe, **The Lord's name be praiſed**, is very remarkable, and it ſuggeſts to the mind *what a maſs of confuſion would have ariſen* had the compilers, following the example of Calvin and Knox, invented an entirely new Book, inſtead of gathering together the great features of the different well-known offices, and thus preſenting nothing abſolutely new for the acceptance of the clergy and the people, and nothing, ſo to ſay, but that had its own proper tune attached to it. Had they done otherwiſe, the poetical character of the Book would have been, in all probability, utterly deſtroyed, and with it its muſic. How long John Knox was occupied in making what is called his Liturgy I know not; but it is recorded Richard Baxter compoſed his in a fortnight. No one would

have Richard Baxter, and very few, it would ſeem, would have John Knox; and the preſent Duke of Argyll accounts for the decay of, or rather diſlike to, the Knox ſyſtem, becauſe the moſt devotional parts of the ſervice are left to the mercy of the individual miniſter who may chance to conduct it. In fact, it is clear the Duke does not like preaching the prayers, and prefers the "*dicere carmen ſecum invicem.*"

Our compilers well knew that ſinging hymns and creeds, pſalm-verſes, and antiphonic litanies was a practice appertaining to a period long before Popery; and they were not aſhamed of following the example of antiquity, that all parts in which the people ſhared ſhould be ſung; and for this purpoſe they provided in Marbecke's Book ſuch a rational, wiſe, and prudent verſion of the Church ſong to which there could ariſe no poſſible objection.

That portion of the Morning Office which commences with the old Latin Matutinal Service is uſhered in by the very unobtruſive words, **Then likewiſe he ſhall ſay**, and to the reſponſe appears the word *Anſwer*. As there is clearly no ſpecific direction how theſe reſponſes are to be given, I propoſe to refer to their poſition in the Latin Service, to ſhow what was done with them in that ſervice, and alſo that our compilers made no change, and that theſe reſponſes have been ſo given from that time to this. And this will eſtabliſh the principle that where there was no reaſon to change, all the parts of the Common Prayer which are found in

the Sarum Office retain the old ways of celebration; and rightly ſo, becauſe thoſe ways were Apoſtolic, Scriptural, and of GOD's own inſtitution, being *poetry united to ſong, for all people, and in the reſponſorial manner*. And this is natural, for as there was no new Church, ſo there was no new Liturgy.

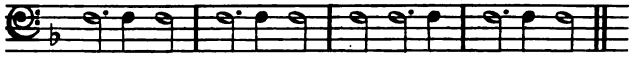
The Latin Rubric is thus:—*Ante Matutinam dicitur* ſecretò *Pater noſter. Deinde clarâ voce dicitur,*

**Domine, labia mea aperies, etc.**

Before matins is ſaid ſecretly (or ſilently) the Lord's Prayer. Then is ſaid, with a loud voice,

**O Lord, open Thou my lips.**

Now the word *dicitur* is here twice uſed; firſt, to direct a ſilent or private repetition of the Lord's Prayer; then, to direct the enunciation of the hemiſtich of the Pſalm with a loud voice. What, then, is the meaning of the loud voice? On looking into the Latin Office Book it is thus explained:—



**Dom-i-ne, la-bi-a me-a a-per-i-es.**

Thus we find that the Latin word *dicere* in theſe inſtances expreſſes, firſt, an inaudible delivery of ſome part of ſervice, and of courſe without muſic; and ſecondly, a loud delivery of ſome part of ſervice, and in muſic. Nor is this any new uſe of the word, for in a Rubric of the date A. D. 1300 it is ordered —*Poſt dicitur hymnus, "Veni, Redemptor gentium," et canet dexter chorus primum verſum, et ſiniſter ſecundum*. Afterwards is ſaid the hymn, "Come, Re-

deemer of nations," and the right ſide of the quire ſings the firſt verſe, and the left ſide the ſecond.

I quote two other Rubrics of the ſame character:

*Hæc antiphona dicetur in aſperſione. Dum aſpergatur aqua cantetur hæc antiphona "aſperges."*

*A Paſchâ uſque ad Feſtum Trinitatis dicatur hæc antiphona cantore incipiente.*

And in Horace we find the phraſe, *dicere carmen*, and ſuch examples as theſe:—

*Doctus et Phœbi chorus et Dianæ*
*Dicere laudes.*

And—*Nos cantabimus invicem*
*Neptunum—*
*Dicetur merita Nox quoque nænia.*

Although our Book has no muſic inſerted here, every order of performing Divine Service publiſhed from 1550 to 1850 contains the muſic, and without variation. We find it in Marbecke, in Day, in Barnard, in Low, in Clifford, in Playford (many editions), in Boyce, and, ſince the days of Boyce, I know not how many books. The Daily Service is ordered to be *ſaid*, not *ſaid* or *ſung*; there is no option. But *it has been ruled to be ſung, and has been ſung, in the Engliſh Church for* 300 *years*, becauſe ſaying meant ſome kind of ſinging. With our Rubrics it is impoſſible to ſuppoſe a ſyſtem of contradictory orders, and therefore it is manifeſt the words *ſay* and *ſing* are not uſed as oppoſite terms. *Saying* muſt mean ſome ſort of *ſinging* to which there are definite bounds, and *ſinging* muſt mean ſome *ſinging* differing from the *ſay-ſinging*, and

which has alſo a ſpecific character and a certain limit. Now, let us ſuppoſe that our compilers diſliked this Church ſong, or further, that they hated it, and wiſhed its extermination, as did the Puritans, who ſtyled the reſponſorial uſe a "toſſing the Pſalms to and fro like a tennis-ball—a Judaical and Popiſh practice, altogether carnal and formal;" would not theſe learned men have taken eſpecial care at the very commencement of this, the old Service, to have explained the matter fully, and ordered that there ſhould be no *ſaying* after the manner of *ſinging?* They had carefully done ſo with reſpect to the Lord's Prayer; that which had before been ſaid *ſecretò* they appointed to be ſaid *clarâ voce;* and when we come to the leſſons it will be found they were equally careful to expreſs the alteration required, and the nature of that alteration. But here they give us a ſimple tranſlation of the old Rubric; and indeed why ſhould they have altered it? The celebration of this very verſe, and the very Pſalm from which it is taken, had been in this very manner delivered in the Church of the elect race; and ſo deſcended to the Church univerſal through Prophets, Apoſtles, Martyrs, and the Saints of all ages and all times. And what can habits paſt or preſent, fancies private or public, likes or diſlikes, conventional or irrational, have to do with this matter? If this part of David's poem is not to be ſung, David himſelf was wrong to ſing his poem, and ſtill more wrong to write it, and then direct it to

be ſung. But not leſs wrong were Sternhold and Hopkins and their fraternity, John Knox and Iſaac Watts, to turn this prayer-poem into octoſyllabic rhymes (ballad rhythms), and thus try to ſet all the people ſinging it. We occaſionally hear it is improper to ſing a prayer. Why, of the thouſands of hymn-books that have been publiſhed in this country, more than half the hymns are prayers. And are not the Pſalms full of prayers, and were they not ſung in the Temple? Thoſe who wrote theſe poems, under inſpiration, wrote them to be ſung, ordered them to be ſung, and ſhared in their ſinging. The whole of *the Service of the Temple* was poetry and muſic; and we know that, to this day, the Jews chant their Synagogue Service, much of which is antiphonic in its character.

The next Rubric is: "Here all ſtanding up, the Prieſt ſhall ſay;" and what he ſays is the firſt moiety of the Gloria Patri, the ſecond part being aſſigned to thoſe who are to *anſwer*. Of courſe, in the Latin Book there is no miſtake, the Gloria Patri is to be ſung, for therein is the muſic; and in all the editions of our order for performing Divine Service there is alſo the muſic. Now let any one conſult the writings of Ignatius, Baſil, Chryſoſtom, Ambroſe, Gregory, Auguſtine, it will be impoſſible to find the moſt remote hint of reading this Doxology; but there is record after record of its being ſung. It has always been the practice of all Churches, both in the Eaſt and the Weſt, to ſing it, and every authority ſhows that the people

participated in this ſinging. And why not? Are the people to be ſpeechleſs, lookers-on, auditors, an aſſembly of liſteners? Certainly not; but ſharers, and large ſharers, in the duty of Public Service. All branches of the Church having reſpect to the authority of the Bible, the cuſtom of the Church, and the nature and proprieties of worſhip, conſider the people as a congregation with tongues and voices, as a people aſſembled together to do ſome great, common, outward, and national act of worſhip; all uniting in the ſolemnity of confeſſion, and certainly not deprived of rejoicing in acts of thankſgiving; for have they not hearts to feel and voices with which to utter the feeling? And are they not bound to give forth the praiſes of God with all joyfulneſs and melody?

Now put it that this Doxology is to be *read:* of courſe, it muſt be read in the moſt *impreſſive* manner, half by the celebrant, the other half by the people. Surely this reading together, in a way which each individual ſhould chance to think the moſt impreſſive, or the moſt devout, or the moſt ſolemn, or the moſt jubilant, without any common principle of unity, is not the *one voice* of praiſe aſcending to the throne of the mercy-ſeat in thankſgiving for the multitude of loving-kindneſſes beſtowed upon us. And is the celebrant to ſet an example of this impreſſiveneſs of delivery? Are the people to imitate the harmonious variety of his tones, the equal flow of his rhythms, or the ſtriking effect of his pauſes, the general ſuavity of his utterance, the *voce*

*vibrata* of his emotions, and the *perſonal* impreſſiveneſs of his manner? If it be a duty on the part of the celebrant to ſtudy under a maſter of elocution, for the purpoſe of acquiring a proper mode of *reading* the portion of the ſervice aſſigned to him, it is not leſs a duty of thoſe who are to reſpond to, continue, and perfect that which he precents. They ſhould equally ſtudy and acquire a proper and right mode of anſwering the portions of the ſervice aſſigned to the reſpondents. But can it be thought deſirable that any one of the congregation ſhould follow in a track like this? And if one, why not all? And if all tried to do ſo, what would be the conſequence? The inſtant the effort of diſplay becomes apparent, the mouths of all right-feeling perſons are cloſed; it is felt to imitate ſuch efforts would be abomination; and wherever ſuch efforts are ſeen, the reſult is a depreſſion of feeling, which deſtroys all the life and ſpirit of the reſponſe. This part of our ſervice is the combined act of celebrant and people; the Doxology is a hymn of praiſe, half of which the celebrant precents, and the other half the people follow on with: nothing is addreſſed to the people; here is no *ſermo, lectio*, no eſſay or exhortation; the voice and voices in turn bleſs God for their common bleſſings and a common ſalvation. There is a propriety and beauty in an artiſtic impreſſiveneſs when eſſays, arguments, and orations are in hand, but with Doxologies and reſponſorial Doxologies ſuch a vehicle hath no place; and nothing ſhort of the imperſonality of the old

Doxological tones wins its way to the hearts of the people. Theſe tones are the outpourings of no peculiar country, no certain epoch, no ſtudied conventionality, and their appeal is an appeal *ab extra*, collateral, and of a ſtrength and energy which no ſingle-mouthed eloquence can ever hope to equal or attain.

The next point is the **Praiſe ye the Lord**, or as it is in the Latin book, **Alleluia**, which is aſſigned to the prieſt. Is there any line in the whole hiſtory of the Church of CHRIST, in the pages of Holy Writ, in the pages of any liturgical book whatſoever, that ſuggeſts or gives the ſhadow of a hint that the word Alleluia ſhould be read? No one can conceive of the **Alleluia, dulce carmen** talked out in the tones of ſocial life before a congregation, it may be of five hundred, it may be of a thouſand Chriſtians. Further, if the Alleluia be clothed in ſuch a ſecular dreſs, what is to become of the anſwer, **The Lord's name be praiſed?** What is to be done with the *Laus Deo*, the *Laudate Nomen Domini?* By *reading* the Alleluia, in what a difficulty are the people placed with the *Laus Deo*, and not only ſo, what a diſcouragement it is, and what a check to the right exhibition of the

**Venite, exultemus Domino:**
**Jubilemus Deo, etc.**

There is the muſic for it, why not uſe it? The humbleſt Jew that walks the ſtreets realizes his ſong to the Alleluia; and ſhall it be ſaid that far away

from his own land, in the city of the Gentile, he ſhall be found ſinging that word—of which we ſhould have known nothing but through David and the Apoſtle whom THE SON OF DAVID is ſaid to have loved—whilſt we content ourſelves with a cold and formal delivery which no care, no ſkill, can ever make impreſſive? We are told by a diſtinguiſhed divine that "after being releaſed from the chain of our ſins we proceed to the offering of praiſe and thankſgiving, that we are to ſtand on our feet, and gird ourſelves to this holy work, that commencing with the moſt excellent, ancient, and glorious Doxology the Gloria Patri, we proceed to that angelical exclamation Alleluia! as a proper invitation to the work which is to follow, i. e. the work of praiſe, and that, too, the ſinging of Pſalms —Pſalms which in the Hebrew are called the Book of Praiſes;—for the work of thankſgiving gives ſprightlineſs to the ſoul and is the nobleſt part of all public worſhip." But how are the affections to be raiſed? How is a different faculty of the ſoul to be called into action? How is an earneſtneſs and emulation to be excited, if, after the erection of our bodies, and our ſtanding in the court of the Lord, there is to be no change of voice in accordance with this change of emotion and change of poſture? Is it not a natural act of the underſtanding, is it not the deſire of the heart, that the Alleluia ſhould be ſung in its tones of joy and thankſgiving, ſo that there may be a ſuitability alſo of voice to this new action of worſhip? If it be fit for the tongue of

angels to ſing, why ſhould man refuſe to join in the ſong? If this "variety be one of the great beauties of our ſervice," why ſhould we not ſeek to afford it its brighteſt and cleareſt revelation? It is the mutual exhortation between the miniſter and the people to commence the office of praiſe, the miniſter reminding the people to **Praiſe the Lord**, the people declaring their conſent thereto by anſwering, **The Lord's name be praiſed.**

To give out, then, the **Alleluia** in the ſame manner as the **Confeſſion** or the **Lord's Prayer** appears to be the way by which a cloud is made to paſs over this great point, this change from ſupplication to thankſgiving; and thus is obſcured the "relief and variety" of our ſervice, and of which ſo much is inſiſted upon by the Commentators on our Liturgy. By ſeparating the ſong from the word we ſet up a practice unknown to all ages of the Church, for which there is no authority in the Bible, and for which it is difficult to imagine any argument or ground of defence. It ſurely muſt appear to the moſt worldly mind, to the moſt careleſs and cold-hearted, a great opportunity loſt and a prize moſt unjuſtifiably wreſted from the general congregation to whom it is peculiarly addreſſed, and who are immediately required to return their joyful conſent.

And now we come to the **Pſalms.** What can we ſay? The difficulty is to know where to begin and where to leave off. We cannot do better than commence with the beautiful words of St.

Chryſoſtom: "In the Church's vigils, the firſt, the midſt, and the laſt, are David's Pſalms. In the morning David's Pſalms are ſought for; and the firſt, the midſt, and the laſt, is David. At funeral ſolemnities, the firſt, the midſt, and the laſt, is David. In private houſes where the virgins ſpin, the firſt, the midſt, and the laſt, is David. In the deſerts, where men who have crucified the world to themſelves, converſe with God, the firſt, the midſt, and the laſt, is David. In the night when men are aſleep, David awakes them up to ſing, and gathering the ſervants of God into angelical troops, turns earth into heaven, and makes angels and men ſinging David's Pſalms."

There are things daily taking place which but for the familiarity uſe bringeth would appear moſt ſtrange. Many ſuch things might be mentioned, and much wonder raiſed, but no one thing is more ſtrange than the *reading* of a Pſalm. And not the reading of a Pſalm by one perſon, but the reading in courſe, i. e. by alternate ſides; the celebrant or precentor reading one verſe, and the congregation another. The Pſalm is a ſong to be ſung, and there is the fact of its having been ſung in public worſhip not for the paſt 1800 years only, but as an undeniable verity from the days of David; who not only gave to the Temple the Pſalms, but alſo, we are told, himſelf ſet the tunes thereunto, and appointed thoſe who were to play the muſical inſtruments therewith, and iſſued ſuch order, that for ever after it was called, "Praiſing the Lord after the ordinance

of David the King of Iſrael." If theſe ſongs were thus ſung in the Temple more than 1000 years before the birth of our SAVIOUR, and ſongs like unto them more than 500 years before the time of David, i. e. in the days of Moſes and Miriam, it becomes indeed a curious pſychological inquiry how and by what proceſs it has come to paſs that they ever ſhould have been antiphonically read in our public worſhip, and in a land which it were vain to deny has ever been diſtinguiſhed for its appreciation of ſong, and a ſtrong tenacity of ancient cuſtom.

The practice of reading the Pſalm aroſe from the determination of right-meaning people not to continue the uſe of any one thing that their reaſon and feeling aſſured them to be wrong; and the *mode* in which the Pſalms were ſung for ſome time previous, and at the time of the Reformation, was one which had met with much remark, and in ſome inſtances with the moſt bitter ſatire. In truth they were gabbled, not ſung. When it is remarked that the whole Pſalter came round weekly in the courſe of the ſervices, and that ſome of the Offices contained a maſs of Pſalmody with which we are now-a-days quite unfamiliarized, and that at theſe celebrations, for the moſt part, none but the members themſelves of the monaſteries were preſent, to whom every Pſalm, and the verſe of every Pſalm, was, as it were, a part of his exiſtence, it cannot be any matter of wonder that theſe ſongs were ſung with a ſpirit and in a

time not altogether intelligible to, or appreciable by, the national mind. Nor did this manner meet with the approval of many wiſe and learned men, nor was it in accordance with the written muſic of that or any other period. The new feeling was a reſtoration of the rights of the people in the celebration of Divine Service; but to determine how an order of people's Pſalmody for the proſe Pſalms was to be ſettled, and at once acted upon, was by no means an eaſy taſk. There was alſo a great difficulty, viz. the neceſſity of a new adaptation of the ancient oriental tunes, or, as ſome people like to call them, Gregorian Chants. The terminations of the old forms of theſe chants are, with hardly an exception, *acatalectic*, i. e. the laſt meaſure is perfect, and always contains two ſounds if not more. For in the Latin language the vocal pulſe is rarely found with the cloſing ſyllable. But in our ballad poetry, and all the metrical Pſalms in the book of Sternhold and Hopkins, the terminations are pulſated, and the cloſing ſyllable bears the laſt ſtreſs or accent, as it is with our heroic line. But this is not the Iambic line of the Latin, for that has no ſtreſs on its laſt ſyllable, the laſt ſtreſs being on the antepenultimate. And although it is ſaid to be not proper in general writing to cloſe our ſentences with a monoſyllable, ſtill in this reſpect we find the rule ſo often broken in our Engliſh Pſalter, that it might reaſonably be thought there was no ſuch rule. Hence it may be naturally conceived, if theſe oriental tunes were to travel in concord and com-

fort in company with the Engliſh language, not a little ingenuity would be required to fit them together in harneſs. Such, then, of theſe oriental tunes as would bear a transformation of ſhape, it is eaſy to ſuppoſe could be adapted to the new Pſalter, and would keep their place in the quires; and that ſuch of theſe tunes which could not be ſo transformed would ultimately fall into deſuetude: and this reſult actually tranſpired. That tune which is now called Tallis's Chant, and put forward in all books and by all writers in the vanguard of all chants, and as the one holding the higheſt place of honour, although as to its actual notes it is truly Oriental or Gregorian, yet in reſpect to its rhythm and the number of its meaſures is no way Oriental or Gregorian. The nation, therefore, was in this ſituation,—here was a new Pſalter compoſed in rhythms repugnant to the only Pſalter tunes then known, or indeed then in exiſtence. Further, the Church was in this ſituation,—thoſe of the old prieſts that remained were familiar enough with the tunes, but then the tunes had not been adapted to the ſongs, and in this reſpect each prieſt was left to do as well as he could. Of courſe, if a man poſſeſſed no great delicacy of ear for the rhythms of his language, or became deſperate from the very emergency of the caſe, and would therefore invent and rely upon ſuch final accents as "*ti*" in the word *ſalvation*, or "*with*" in the phraſe "glad in Him *with* Pſalms," or "*My*" in "ſaw *My* works," many of the difficulties would vaniſh.

But ſuch a law of uniting the old muſic to the new Pſalms could never laſt, nor did it; for not only the ſcholaſtic mind, but the national mind was on all ſides oppoſed to it. It took generations to create the ſyſtem which now governs our proſe Pſalmody in the Church, and it was not made a certainty until it was decided to adopt one form, the form of our heroic line of poetry as the unalterable framework of our Engliſh Chant.

But the people were in no temper to wait; the more eſpecially ſo, as a new and hitherto unknown thing had juſt ariſen, and afforded them to do what they wanted, i. e. ſing the Pſalms: for the very ſame year that produced the new Book alſo produced a metrical verſion of nearly one-third of the Pſalms in the rhymes and meaſures of our ballad poetry; and by the time the new Book was reviſed and getting into general uſe, the metrical Pſalter appeared. The metrical Pſalter at once met the feelings of thoſe who objected to the "chatter and gabble," as it was called, of the ſong of the proſe Pſalm; it met alſo the feelings of thoſe to whom reſponſorial ſinging was an act of Judaizing, and who conſidered it a "toſſing and trolling" not to be borne under the new Diſpenſation. And, again, it met the feelings of thoſe who deſired little or no trouble in the matter; for it was no trouble to perceive, when there was preſented a ballad Pſalm with the notes of the tune at the head of it, that the compoſer of the tune had been ſo careful as to put only one note to a ſyllable, and that there was

the ſame time to all the notes. And, laſtly, the mental act required for perceiving the law of poetry lying in the Hebrew Pſalm in our Prayer Book—a law only traceable in the ideas not the outward framework—is a very different thing from the impulſe or emotion which a man feels in poſſeſſing the Hebrew ſong in ſome familiar meaſure of the vernacular. Therefore, there was not only an indiſpoſition towards receiving the proſe Pſalter in ſong, but an attempt, nay, an actual ſtruggle, to ſuperſede it altogether for the metrical Pſalter. We find, year after year, the Archbiſhops and Biſhops diligently and pertinaciouſly inquiring "if the Te Deum, the Canticles, and the Pſalms were duly ſaid or ſung?" And it is notorious, that whilſt the ſingers in the quire were ſinging the proſe Pſalm or Canticle, the people were no leſs active in ſinging the ſame Canticle or Pſalm, in its ballad form, to ſome iſochronous tune in the nave. Indeed ſo ſtrong was the feeling that the ſame thing happened in the Chapel Royal; for Dr. Richard Watſon, a friend and contemporary of Dr. Coſin, tells us that, when celebrating ſervice in the Chapel Royal, juſt as he commenced the *Te Deum*, to his utter aſtoniſhment, ſome one ſtarted with the metrical *Te Deum*, which the congregation took up with great ſpirit and determination. All theſe circumſtances, taken together, are amply ſufficient to account for a Pſalter without ſong in all places where there were no appliances for ſuch ſong. It muſt never be forgotten, no prieſt could ever get

anything in ſpending his time and talents in learning to ſing; nor was there any Pſalter with the chants appended thereto which he could purchaſe, were he ſo inclined. The quires in moſt pariſh churches had been deſtroyed, and the voluntary principle in that day was by no means the general principle; nor will it be in any day if the givers and labourers are to have ſmall conduct in the matter, and no control over it. Hence the people were helpleſs, and reſigned the Pſalter to its fate. But it is not too much to ſay, that, in the preſent day, no man of education or right feeling would dream of reading the odd verſe of a Pſalm in company with ſome hundreds of his fellow-creatures, if he had not been trained to do this thing when a little child. The action he has acquired is a habit gained when he was a boy; and as the boy he did it eaſily and promptly, for then he did *not* read it, he intoned it. No one has ever yet heard a company of children in Church *read* a Pſalm. Children know better; they permit themſelves to be guided by nature in theſe matters, and if they cannot have a tune, at all events they will have a tone. But the boy when turned into the man, however fearleſs and cheerful his delivery of the Pſalms as boy, finds that, although from habit he ſees no impropriety in *reading* the Pſalms, he can no longer exhibit the ſame ſpirit or the ſame joyfulneſs. To thoſe grown up in years, and who are unaccuſtomed to the diviſional labour of reading a Pſalm, no uſe, no practice, can ever create the *habit*; and

it is not ſingular that, in places unconnected with our Church, wherever this reſponſorial reading has been attempted it has utterly failed and died away. One great reaſon for this failure is, that in many, if not moſt, of the public places of worſhip, beyond the pale of our Church, *there are no children;* for a ſeparate ſervice is provided for the children, and the abſence of children ever makes this reading of the Pſalms moſt unmuſical and moſt melancholy. Let anyone enter a Pariſh Church and notice the lively effect that attends the delivery of the Pſalms where there is a large ſchool, the under-tone of the grown-up part of the congregation is merged *in the intone of the children.* Let him afterwards go to a Proprietary Chapel, where there are commonly no children, and mark the aſtoniſhing difference of the delivery of the Pſalms by a well-to-do and well-dreſſed grown-up congregation. In this caſe the clerk diſplays a power of oratorical acquirement which, how much ſoever it may redound to his credit and induſtry, is no compenſation for the untutored ſong in which the child revels, and which is the only grateful and pleaſing ſubſtitute for the noble Song of the Church which ſcience and art, reaſon and imagination, have extracted and built up from the ſimple, natural, and fundamental law ſeized hold of by the child.

But times have changed; the rhythms of our language are now ſettled, and more particularly the rhythms of the Common Prayer; the know-

ledge of muſic has wonderfully increaſed, and there are not now many who would ſay, "I know abſolutely nothing of muſic." It is not neceſſary to preſs the *propriety* of ſinging the Pſalter, or the *duty* of ſinging the Pſalter; the fact is admitted on all hands: all that is aſked is, "How ſhall we ſing it?—Show us the way—Let us try—We wiſh to try." Like everything elſe, there muſt be ſome inſtruction, ſome explanation of principles, ſome trial, and ſome practice. No one now can be found to object to ſinging the Temple Pſalms becauſe they were ſung in the Temple, or becauſe it is the practice of Catholic Chriſtendom to imitate that example; but there are many who would ſtrain an effort to accompliſh this end, when they reflect that it is an ordinance revealed from GOD, and therefore one of the means by which man receives the Divine action on himſelf. It is of all parts of worſhip that which renders moſt active the feeling and imagination, and *merges* the individual in the whole, ſo that the whole becomes as *one* body. It ſatisfies the intellect; for if there be one part of Holy Writ more teeming with high thoughts, more overflowing with deſcriptions of the character of the ALMIGHTY, more abounding with the declarations of our need and wants, it is the Book of Praiſes. At the early period of the world, when the world was young, we know that men did hold direct intercourſe with the DEITY; we ſhould naturally expect a revelation from ſuch a courſe; it was the age of life and ſpiritual life; and ſo it con-

tinued until apoſtacy and iniquity led to its ceſſation. Now revelation is a much more ſatisfactory communication of GOD's will, His truth, and His ways, than any written account of theſe can poſſibly be; the written word may be miſunderſtood, the oral revelation not ſo. So long as oral revelation continued men muſt have underſtood and did underſtand the Divine nature and the Divine will. But in theſe days it is in the Church and its worſhip that its members receive right and juſt apprehenſions of the DEITY as an object of adoration; it is whilſt in the act of this worſhip that we are brought into His immediate preſence. In one ſenſe we are as the angels in heaven, becauſe then we are engaged in the very activities in which they are engaged. Further, here our ſpiritual as well as intellectual nature receives freſh impreſs and reprint of the DEITY, and we awe into reverence, melt to obedience, and kindle into holy love; and mainly ſo becauſe our engagement is an engagement of the God-life. The reception of any of GOD's gifts is an act, ſo to ſay, of the paſſive will; but the active will is a development of the new-life given us, and a cheriſhing of that life. Our free agency in this matter produces increaſe of love, faith, truſt, and confidence in GOD; and it is this activity which places us in direct communion and connection with GOD. Now if the wiſe and beneficent CREATOR of our being revealed at any time a ſpecific method, a certain order to be adopted in His worſhip, and more particularly in the uſe of a volume of wonderful poetry, of which it is not too much to ſay,

that it now ſtands in the place of that oral revelation which was wont to be, but now not obſervable; have we any right to take this volume into our hands and uſe it directly contrary to its revealed uſe? Are any of us wiſer than David who made theſe ſongs under inſpiration, who ſet tunes to them, and when ſo doing, not leſs under inſpiration? For we are told in all that he did, he did it according to the commandment of GOD; and we know he did it according to GOD's own good pleaſure. Are any of us wiſer than Moſes who created and continued the Song of the Paſſover, and eſpecially gave the Song of the Rock as his dying legacy to thoſe whom he ſo much loved? Surely any departure from a known law muſt involve ſome retention, poſſibly ſome loſs of the Divine grace; for not to do that which contributes to life is to do that which prevents life; and to come out of that which is a fellowſhip with the angels in heaven is to deſtroy the bond of ſuch fellowſhip, and to bring into oppoſition and ineffably degrade our humanity, when by a true obſervance of the law we might raiſe ourſelves, in ſome ſenſe, to an equality with them.

It will be found that ſinging the Pſalms was the intention of the compilers of the Prayer Book; for although a curſory examination of the Rubrics might raiſe in the mind ſome doubt as to this practice, a further and cloſer inveſtigation will lead to the reſult that theſe learned men never contemplated any ſuch departure from the cuſtom of the Univerſal Church as that of reading a Pſalm.

In the Rubrics there are many words uſed of which the efflux of time has changed their meaning; and the modern reader puts on them a different conſtruction from that intended by thoſe who uſed them in the period of the Reformation.

And this remark brings us to a review of the terms uſed in theſe Rubrics, and the general intention of the Fathers of the Reformation in their retention and inſertion in our Engliſh Prayer Book. The firſt direction is, that

"All things ſhall be *read* and *ſung* in the Church, etc."

Then, that

"The Pſalter ſhall be *read* through, etc."

And that

"The Gloria Patri ſhall be repeated, etc."

The Service is moreover entitled,

"The order of Morning Prayer daily to be ſaid and uſed."

The Sentences are to be *read* with a loud voice; the Confeſſion to be "ſaid" of the whole congregation; the Abſolution to be "pronounced" alone: here the people to "anſwer" *Amen*, and alſo at the end of all other prayers. For the Lord's Prayer the firſt Engliſh Rubric was, "The Prieſt ſhall *begin* with a loud voice;" the preſent Rubric is, "The Miniſter ſhall *ſay* the Lord's Prayer, the people repeating it with him and whereſoever alſo it is uſed in Divine Service." Then likewiſe he ſhall "ſay," "O LORD, open Thou our lips," and the word *Anſwer* follows, without any direction

who is to anſwer; and thus the words Prieſt and Anſwer, or Miniſter and Anſwer appear throughout the Book whenever theſe *excerpta* from the Pſalms preſent themſelves, evidently demonſtrating that, as far as concerns theſe portions of the ſervice, there could ariſe no doubt who was to anſwer and what was to be the manner of the anſwering. Of the **Venite exultemus** it is ordered, "Then ſhall be *ſaid* or *ſung* this Pſalm, except on Eaſter Day and on the nineteenth of the month, when it is not to be *read* here." "Then ſhall follow the Pſalms, and at the end of every Pſalm and the end of Benedicite, Benedictus, Magnificat, and Nunc dimittis, ſhall be *repeated* the Gloria Patri." The Te Deum is to be ſaid or ſung, and ſo the Benedicite. The Second Leſſon is to be read, and after that the hymn Benedictus, except when that ſhall happen to be read in the chapter for the day, etc.; and ſo as to the hundredth Pſalm. The Apoſtles' Creed is to be ſaid or ſung by the Miniſter and People, except on ſuch days as the Athanaſian Creed is to be read; and on turning to the Athanaſian Creed, it is ordered that the Miniſter and People ſing or ſay it.

Here, in this ſhort compaſs, we find the uſe of the words *ſing*, *ſay*, *read*, *repeat*, *pronounce*, and *follow*, and all applied without any apparent or neceſſary variation in their meanings, if we except (which, however, may be thought unneceſſary) the word *repeat* with reference to the Gloria Patri. It has been ſuppoſed, from the apparently indiſcrim-

inate uſe of terms, if judged of by their preſent meaning, of ſuch contradictory import, that it was never the intention of the compilers of our Service Book to preſerve the fundamental law of the reſponſorial uſe, i. e. the ancient Church ſong or unity tone between celebrant and thoſe who anſwer. There can be no queſtion of the ſtrong deſire of the Puritan party to lay aſide, and, if poſſible, deſtroy the union tone and other reſponſorial muſic of the Daily Office; for this party was ſhrewd enough to ſee that to change the ancient mode of delivering the reſponſes was to deſtroy the ancient forms of worſhip. And ſuch was the aim and object of the Puritans, for it was contended that this cutting the ſervice, as they deſcribed it, into "ſcrips, ſhreds, and patches," and reducing the Miniſter, or Apoſtolic Prophet, as they termed him, into ſuch a nonentity that he could only deliver half a prayer, and in fact pray not at all, without the aid of the people, was utterly inconſiſtent with every order of Chriſtian worſhip ſhadowed out in the New Teſtament. But that our compilers had no intention of getting rid of the reſponſes, or other congregational anſwers in the Liturgy, is evident from the fact, that, as they carefully eſchewed manufacturing a Service Book, ſo they carefully avoided the manufacture of rubrics. They had the utmoſt affection for the really old portions of the Offices, and deſired to retain as much as poſſible the accuſtomed manner of their order and direction.

There are parts in the Latin Offices that are

without guidance as to their delivery; they had been ſung from time immemorial between the celebrant or hebdomadarius and the quire and the people, and long before the very exiſtence of this Latin Book. It was not thought neceſſary, when creating the Latin Book, to affix any inſtructions as to the delivery of theſe parts, and therefore our compilers alſo declined to invent rubrics for which there could not be the ſlighteſt occaſion. Had they been inclined to invent new terms, or ſpecifically to confirm the uſe of the old terms, to ſhut out two or more, and ſet up a clear and diſtinct meaning to ſome two or three, which they might have conceived ſufficient for all purpoſes, no one could have caſt on them any blame, and perhaps much doubt and controverſy would have been avoided. But as in the Latin Books we find the terms *cantare, canere, dicere, legere, repetere, ſequi,* and *pronunciare,* ſo we find in our Book the terms *ſing, ſay, read, repeat, pronounce,* and *follow on with.*

The word *dicere*—Anglicè, to ſay—was the vernacular term for the celebration of Divine Service; "*ſaid* his Creed, *ſaid* his Pater-noſter, *ſaid* the Te lucis, Veni Creator, Miſerere, Ora, Ave Maria," are phraſes met with in all the poets from the days of Chaucer to the preſent time. The well-known line in Milton's *Lycidas* affords an opportunity for Dr. Warton to append the note, "*the verb to* SAY *was a technical term for the performance of Divine Service.*" But as there muſt ever be, and ever was, a diverſity of appliances and means for the celebra-

tion of Divine Service, ſo there muſt be varieties of this *ſaying*; for it is manifeſt the celebrant in a ſmall village, the celebrant in a large and well-populated pariſh, the celebrant in a priory, monaſtery, or an abbey, was not the ſame celebrant in means and reſources. Perchance in the village, or ſome little chantry, he was ſingle-handed, and had to take the whole *ſay* and *anſwer* upon himſelf; a practice which was never intended by our compilers; for unleſs three perſons at leaſt be preſent, the ordinary rule is not to celebrate ſervice. But this was not ſo before the Reformation; for in Fox's "Book of Martyrs" there is a deſcription of a prieſt *ſaying* ſomething alone, and he is aſked, "What are you doing there?" His anſwer was, "I ſing for a ſoul;" thus uſing the word ſing ſynonymouſly with *ſaying* and *praying*. It would be natural and reaſonable to find in the Church every poſſible adaptation of her fundamental principles to the circumſtances and exigencies of human nature. We might juſtly expect to find in the little ſanctuary of the lonely hamlet as much, in degree, put in requiſition for the honour of God, as could be found in the chapel of the monarch or the quire of the minſter; and however apparently great might be the variation, yet there would be found one certain and abiding law uniting together and upholding the propriety of theſe variations. Again, ſome allowance was to be made for the phyſical conſtitution and condition of our being; and a ſervice celebrated in the middle of the night, or

at the firſt dawn of day, could not be expected to realize the grandeur and variety of thoſe which took place after ſunriſe, in mid-day, or at veſpers. Hence, for this ſtate of things aroſe a liberty of action, but always involving one principle; and this liberty gave riſe to the introduction and uſe of certain words, ſuch as we have ſeen above, which muſt be taken to be exponents of one ſyſtem, only varying in degree according to ſurrounding circumſtances. We know there was no ſuch thing as the recitation of ſervice in the ordinary tones of converſational or commercial life, and that the *ſay* was ſome particular *ſay* of the Church ſong, which came afterwards to be called the *plain-tune*. That the *plain-tune* or *plain-ſong* was not one invariable ſort of ſong is manifeſt from the Injunctions of Queen Elizabeth, who, when ſhe ordered it *to be uſed in all parts of Divine worſhip*, never intended that the ſong of the *Confeſſion* was to be the ſong of the *Creed*, the ſong of the *Lord's Prayer* to be the ſong of the *Jubilate*, or the ſong of the *Kyrie eleiſon* to be the ſong of *Te Deum laudamus*. On the contrary, the Rubric which ordered the Epiſtle and Goſpel to be ſung in *plain-tune*, after the manner of diſtinct reading, ſhows that there was even ſuch a variation in *plain-tune* that the Epiſtle and Goſpel might be read in this way, i. e. ſome ſort of *plain-tune* which was not after the manner of diſtinct reading, and that even this diſtinct reading, clothed in *plain-tune*, was not ordinary converſational or commercial reading.

Had all thoſe portions of the Book been printed over again, i. e. in parallel columns, which the people are enjoined to ſing or ſay, the duty of making the *anſwer* would have appeared more obligatory, and a ſtricter attention might have been drawn to thoſe parts of the ſervice which ſo conſtantly fall to the people. Indeed, if all perſons preſent made it a practice to keep ſilence, it is plain that after the voice of the celebrant there would be a complete pauſe. Nor can it be urged that the employ of one perſon, under the title of a clerk, can in any way abſolve all others preſent, who are equally as much enjoined to reſpond as the individual ſet up vicariouſly to perform for them this duty. The 18th Canon directs that "all men, women, and children, ſhall ſay *audibly* with the miniſter the Confeſſion, the Lord's Prayer, the Creed, and make ſuch other *anſwers* to the public prayers as are appointed in the Book of Common Prayer;" and the 14th Canon directs that "the Common Prayer ſhall be ſaid or ſung diſtinctly and reverently;" and the 15th Canon orders that "the Litany ſhall be ſaid or ſung when and as it is ſet down in the Book of Common Prayer,"—and a wiſh is expreſſed that every houſeholder dwelling within half-a-mile of the church ſhould come or ſend one at the leaſt of his houſehold fit to join with the miniſter in prayers. The Rubrics are addreſſed to miniſter and people, the obligation is upon all; for the act of worſhip is co-operative, and as binding on the *anſwerer* as the celebrant; indeed, the celebrant is

oftentimes only the leader of the hemiſtich. The people have their rights as well as their duties; and the celebrant has no right to adopt a mode of delivery which ſhall ſtop the voice of the people, for they aſſemble together to render thanks, and theſe common or public thanks are conveyed in an outward vocal reſponſe and are the act of one body. But nothing can be held inviolable if in any particular private judgment may come in and controvert cuſtom, depoſe authority, pour contempt on poſitive injunction, and habitually neglect acknowledged practice.

In the conſtruction of the Book of Common Prayer, the dignitaries of our Church engaged on that work evinced a great tenacity for the ancient ways and the cuſtoms of old; they had "reverence unto antiquity, and were more ſtudious of unity and concord than of innovations and new fangleneſs." Our biſhops deſired no *new way*, and in giving directions to the celebrant and the reſpondents, they have ſimply uſed, in Engliſh, terms employed in the Rubrics of the Latin Book. Therefore we find the words *ſing*, *ſay*, *read*, etc., becauſe in the Latin Book are the words *canere*, *dicere*, *legere*, etc. In the Latin Book we find the word *dicere* applied alike to Invitatories, Pſalms, and Canticles, for example:—

*Invitatorium ſemper dicitur*, etc.
*Hymnus ſemper dicitur*, etc.
*Pſalmi dicuntur*, etc.
*Cantica dicuntur*, etc.

*Verſus ſemper dicuntur*, etc.

*Ad omnes horas nocturnas et diurnas ſemper cum Pſalmis dicuntur antiphona.*

*Reſponſoria dicuntur*, etc.

*Hymnus Te Deum dicitur*, etc.

Theſe extracts are taken from the *Dictionnaire des Cérémonies et des Rites ſacrés par L'Abbé Boiſſonnet*, and ſimilar examples could be adduced with reſpect to the words *canere*, *legere*, etc. But, in the language of the Latin Book, *dicere* was uſed to mark the well-known common tone of the Church, and *legere*, to mark a muſical recitation equally familiar, ſuch as the tone of the Leſſons, the Epiſtles, and Goſpels; thus our Rubric, which directs that the Leſſons, the Epiſtle, and the Goſpel are to be ſung in a *plain-tune*, after the manner of diſtinct reading, was rendered by the tranſlator of Queen Elizabeth's Latin Prayer Book, *Lectiones epiſtolæ et evangelii ſimpliciter et naturali tono in modum perpetuæ dictionis diſtincti* leguntur; but of other portions it appears that *Pſalmi canuntur*, *Magnificat canitur*, *Canticum Simeonis canitur*, *Letania et ſupplicationes cantandæ*, etc.

The words *ſay*, *ſing*, etc. are to be taken in the ſenſe in which they were uſed and underſtood by the eccleſiaſtics of all epochs up to the time of the Reformation. To *ſay* was to *ſay* in ſome ſort of *plain-tune*; to *read* was to *ſay* in ſome ſort of *plain-tune*; to *ſing* was to *ſay* in ſome continued melody of *plain-tune*; and there was a *ſay* of *plain-ſong* for every part of the Church Service. The ſimpleſt

and loweſt form of this manner of *ſaying* was the continued uſe of one ſuſtained tone, which, in modern days, has been called the *intone* or *monotone*, and forms a ſound of unity and concord that enables the reſpondents to anſwer the hemiſtich of the verſicle or that of the Pſalm; to take up the precent, the *Vox precurrens* in the Confeſſion, the Lord's Prayer, and the Creed; and to continue and render perfect the invocations, deprecations, petitions, and interceſſions of the Litany; and to conclude and confirm the Orations, Collects, and Thankſgivings in the ſervice. It was uſed in all churches where there were no quires; hence aroſe the term the "Parochial uſe;" and on all days of humiliation, and eſpecially during holy week, it is adopted in moſt high churches, ſuch as cathedrals and collegiate minſters, as a token and ſign of mourning and lamentation. Thus that order which in one place is a neceſſity, is taken and applied ſpecially in the other as the garb of ſackcloth and aſhes, of penitence and ſorrow.

To a right underſtanding of the different old Latin terms uſed by the compilers in our preſent Rubrics, it is neceſſary to know what they really meant in Church ſong when applied to Celebrant, Quire, and People; for it is certain where the people are told to *read*, or where the quire are told to *read*, it was never intended they ſhould read after the manner uſed by the celebrant in the Leſſons, the Epiſtle, or the Goſpel. We ſhould hardly believe our ears if on entering St. Paul's, or

the Abbey at Weſtminſter, we found the congregation and quire ſaying the Creed in the *plain-tune* of the *Kyrie eleiſon.* Again, we find the word *ſay* applied to Anthems, Canticles, Pſalms, Te Deum, and other portions of the ſervice which are commonly and ordinarily ſung in all places where there are quires; and there is no man breathing but would think it very ſtrange if the ſinging of Pſalms pointed to be ſung, and the ſinging of the Hymns and Creeds was to be eſtopped on the ground that *ſaying* was not ſinging. It is eſſential, therefore, to know the true meaning of theſe terms; *not that it really affects the conduct of the quire or the anſwer of the people, in all the verſes and ſuffrages of which the celebrant has to deliver the firſt part alone, and the quire and people to take up, continue, or reply to; for in theſe portions of the ſervice the direction* SAY *or* SING *is never applied to the reſponſe.* THERE IS NO SINGLE RESPONSE WITH SUCH A DIRECTION. In fact as there are no directions in the Latin Books, ſo there are none in the Engliſh. The Latin Books, however, have the muſical notation, whilſt with the Engliſh this notation is in a ſeparate volume. To this unfortunate ſeparation of words from their muſic may be traced the cauſe of all differences, all doubts, and all controverſies.

The Litany, as a reſponſorial Office, ſtands in a different ſituation, and to this Office there are rubrics, and it was printed at firſt with its muſic. But the Rubrics appended to the Litany of 1544 deſerve alike quotation and obſervation: "And it

is to be remarked that that which is printed in black letters is to be *ſaid or ſung*" (although printed with the Archbiſhop's adoption of the old Litany tone) "of the Prieſt with an audible voice, i. e. ſo loud and ſo plainly that it may well be underſtanded of the hearers: and that which is printed in the red is to be *anſwered*" (*anſwered*, of courſe, in the tones the Archbiſhop had provided) "of the Quire ſoberly and devoutly."

I have not taken upon myſelf a diſcuſſion of the diſtinct meaning of all theſe words, except ſo far as they appertain to the *Anſwer* of the people. It is of ſmall importance, ſo to ſpeak, in what way are read or pronounced the Sentences, Exhortation, Leſſons, Epiſtle, Goſpel, and ſuch parts of the ſervice which the people have no ſhare in delivering; ſtill, indirectly, the queſtion is of ſome importance, as bearing upon the mind and underſtanding of the congregation; and, in this view of the caſe, the opinion of Biſhop Coſin is as intereſting as it is valuable. On the Rubric, "And to the end the people may the better hear in ſuch places where they do ſing, there ſhall the leſſons be ſung in a *plain-tune*, after the manner of diſtinct reading," the Biſhop's note is thus; "And this is the reaſon that, in places where they ſing, all our prayers" (meaning every part of the ſervice) "are ſung in a plain and audible tone" (i.e. not in a converſational or talking tone). "*Reading hath not the force to affect and ſtir up the ſpirit, which a grave manner of ſinging hath;* and ſinging, if it be not

tempered with that gravity which becomes the ſervants of GOD in the preſence of His holy Angels, is fuller of danger than of edification. Therefore hath our Church moſt prudently appointed the leſſons and prayers ſo to be ſung, as may make moſt for the dignity and glory of GOD's high and holy ſervice, and be alſo a means to inflame men's affections, to ſtir up their attentions, and to edify their underſtandings, which is anſwerable to St. Auguſtine's deſire when he wiſhed for the reſtitution of that cuſtom which Athanaſius was wont to uſe. *Qui lectorem tam modico vocis flexu jubebat ſonare ut pronuncianti vicinior foret quam canenti.*"

Our compilers did not lay aſide the Church tone in the delivery of the leſſons; but they did not intend to continue the *modulus* or change of tones which marked the Roman way of reading the leſſons, and which was in uſe in this country; and to this way of reading does Biſhop Coſin allude when giving his opinion of the Rubric: "Then ſhall be *read* two leſſons diſtinctly with a loud voice, that the people may hear;" for he writes: "In the Church of Rome they were wont to ſing them *modulate*, and ſo they uſe to do ſtill, which how ancient a cuſtom it is I cannot tell; but ſure it cannot boaſt of many years" (meaning, of courſe, the *modulated ſong* of the leſſons), "for thus writes Durandus, in his *Rationale*, that lived not long ago: *Lectiones quoque in ſingulis horis tam nocturnis quam diurnis dicuntur, et dicitur lectio quia non cantatur, ut Pſalmus vel hymnus, ſed legitur tantum. Illic enim*

*modulatio, hìc ſola pronunciatio quæritur.* So ſinging of leſſons (what commendation ſoever it may have, as I myſelf miſlike it not), is not ſo ancient as the plain reading of them according to this rubric and appointment of our Church." And theſe Rubrics, thus explained by Biſhop Coſin, demonſtrate that Cranmer was only carrying out the feeling of his mind expreſſed in his letter to Henry VIII., 7th October, 1544, wherein he writes, "That the ſong about to be made be not full of notes, but as near as may be, a note only to every ſyllable." In his opinion it was poſſible ſo to arrange the new ſong that it could be "ſung as diſtinctly and devoutly as be now ſung" (i.e. 1544) "the Venite, the hymns Te Deum, Benedictus, Magnificat, Nunc dimittis, and all the Pſalms and *Verſicles:* and alſo the Gloria in excelſis, Gloria Patri, the Creed, the Preface, the Paternoſter, and ſome of the Sanctus and Agnus." Further, this letter, together with the Rubrics, clearly prove Cranmer would make no change from that which was already right, and Marbecke's work, which appeared ſix years after this letter, gives ſo correct a form for the Hymns, Reſponſes, Gloria Patri, Creed, etc., that even Guidetti and Paleſtrina, twenty years afterwards, were glad to take them as enſamples for the correction of the Roman curſus muſic,—a taſk which had been aſſigned them by the Pontiff himſelf.

The uſe of the term to *read* deſerves ſtill further conſideration. The Rubric directs that the Litany

be *ſung* or *ſaid;* but the note prefixed to the five prayers which end the Matins' Office declares it ſhall be *read.* But that this reading is not the reading of ordinary inflexion is evident from every direction to be found for its celebration. Refer to the form and manner of ordering of Deacons and Prieſts, the Rubrics are thus: "Then the Biſhop ſhall, with the clergy and people preſent, *ſing* or *ſay* the Litany with the Prayers." And hiſtory tells us that, at the conſecration of Archbiſhop Parker, —a ceremony to be remembered as one of the firſt high acts of the Reformation, ſince he was the firſt Archbiſhop of the Reformed Church,—the Biſhop elect of Chicheſter ſang the Litany, the quire following him with the reſponſe. And from the form uſed at the Coronation of James I. we learn that the Litany was precented by two biſhops, and the anſwers given by the quire; and two biſhops did the ſame at the Coronation of Charles I. And we find, at this Coronation, the anſwer to the *ſurſum corda* in the Communion Office, "habemus ad Dominum," is aſſigned to the precentorſhip of the *two biſhops that ſing*, ſhowing that in high celebrations, wherein the Archbiſhop is the celebrant, two Biſhops generally lead the reſponſe. And in the Coronation of James I. we ſee the Archbiſhop was directed to begin the hymn "Veni, Creator Spiritus," and the quire to follow on and ſing it. At the Coronation of George III. the Litany was ſung by two Biſhops, the quire ſinging the anſwers with the organ.

Again, although the Pſalter is ordered to be

*read* through once every month, the term *read* means *ſing*, and that the Pſalms were to be ſung in the manner that they had been pointed to be ſung. The Rubric to the Venite, running thus, "Then ſhall be *ſung* or *ſaid* this Pſalm, except on Eaſter Day and on the 19th of every month, when it is not to be *read* here, but in the ordinary courſe of the Pſalms," confirms this rendering of the word "*read*;" for the notion that the Venite is to be ſung as an Invitatory Pſalm, and not ſung when taken in courſe as a daily Pſalm, is too abſurd to be entertained. Furthermore, if the ſong of the Pſalms was to be deſtroyed, the Reformation *did not reſtore to the people their right of partaking in this ancient and important part of public worſhip*; for nothing can be clearer than that from the earlieſt times the whole congregation, in ſome way or other, joined in alternate Pſalmody and Pſalmody of every kind.

With regard to the *anſwer* of the people, it conſiſts of two kinds; that of which the tones have been written down, and that which has never been written down, at leaſt by authority; and, with reſpect to this point, Biſhop Coſin very properly obſerves: "It is an ancient *uſe* for the people to anſwer the miniſter, but the Book does not everywhere enjoin and preſcribe every little order what ſhould be ſaid or done; but it is taken for granted that people are acquainted with ſuch common and things always uſed already. *Let ancient cuſtom prevail, the thing which our Church chiefly intended.*"

Acting upon this principle, let us take the Confeſſion, to be ſaid of the whole congregation after the miniſter. The Confeſſion is not a reſponſe in the ſenſe of a verſicle, nor is it a hymn or a creed; but it is more as a prayer falling under the rule that guided the delivery of the Lord's Prayer, which, like the Confeſſion, is to be ſaid of all people; and as our compilers declined to take the *modulus* of the Paternoſter, ſo they alſo rejected the more difficult *modulus* of the Confeſſion; and as the Lord's Prayer is always given upon *one tone*, ſo, there being no law to the contrary, the Confeſſion muſt come within the ſame expreſſion. As I have before mentioned, there are ſlight variations from this uſe; but I am of opinion the adoption of one tone for the Confeſſion is the beſt manner for its delivery, and more in conſonance with the ſpirit and intention of this part of our ſervice. The next point in the *Anſwer* of the people is the *Amen* to this Confeſſion, of which there are two modes in uſe, the firſt continuing the tone, the ſecond by falling to the ſemitone below and returning to the key-ſound. I am of opinion that the continuance of one ſound until the concluſion of the Lord's Prayer is the beſt order, for ſuch an order more decidedly marks the humble acknowledgment of offences, prayer for mercy, and the promiſe of amendment; it alſo keeps up a continual feeling of ſolemn humiliation, which ſuffers no change until the commencement of the verſicles. The *Amen* to the Abſolution follows the ſame law as the *Amen* to the Confeſ-

ſion. So alſo the *Amen* of the Lord's Prayer, which in Marbecke is directed to be ſung to one ſound.

With the *reſponſoria* or *Pſalmi reſponſorii*, there could never be any doubt as to the manner of their delivery. It is the *Anſwer* of all the people, who promiſe here and undertake for themſelves that they will not ſit ſtill to hear the Pſalms and hymns read only to them as matter of their inſtruction; but that they will bear a part in them with the celebrant, and keep up the ancient cuſtom of ſinging and anſwering them verſe by verſe.

In the Latin Service theſe verſicles are delivered in the accuſtomed tones, ſuch as are uſed in our Church, but without harmony, and without any enlargement of the rhythms. Our Tudor Chapelmaſters not only allied theſe tones to noble harmony, but increaſed the time of their delivery by a breadth of rhythm, which, from the time of its creation, has placed the Engliſh way of opening the Matins' Office very far ahead of all other Offices of the kind in any other country whatſoever. The people promiſe that *their mouths* ſhall ſhow forth GOD'S praiſe; and truly the muſic is in keeping with the nature and character of the promiſe.

The evidence for ſinging the proſe Pſalms is incontrovertible. The old chants appear in Marbecke, Barnard, Low, Clifford, Playford, and are ſpecifically mentioned by Dr. Nichols, by Biſhop Wetenhall, and are never loſt ſight of by the many commentators on the Book of Common Prayer. After the Reſtoration there grew up in

the Chapel Royal a uſe of ſome new chants which were of the ſingle form, and about the year 1720-1730 there appears the introduction of the double chant. And from the Reformation there ſeems to have remained the practice of ſinging the ſelection of Pſalms for the day to *one chant*, although there is no diſtinct record of the fact ſave that apparent *attempts* were made to effect a change, and to adapt each Pſalm to its appropriate chant. This change would be a work of ſome labour and require great care, for the Pſalms are ſo varied in emotion that, if the principle be fully followed up, many Pſalms would demand ſeveral chants to expreſs their change of feeling. The double chant was, no queſtion, created to avoid the tedioufneſs of ſo many repetitions of the ſingle; but were the practice to ariſe of giving each Pſalm a ſeparate chant, the ſingle chant would in all probability once more take its poſition. There is this to be advanced in favour of a fixed chant to each Pſalm, that it would tend to a reſtoration of the ſingle chant in all *ſhort* Pſalms, where, indeed, the adoption of a double chant is often very infelicitous —it would reſerve the double chant for the long hiſtorical Pſalms, and create a certainty of what was to be ſung—a moſt deſirable gain, and which is now endeavoured to be ſought in our cathedrals by fixing the chants for the days of the month —a move, at all events, in the right direction; and laſtly, purge the chant-books of all ſuch chants as it is not deſirable ſhould remain at the diſpoſal of

thoſe whoſe taſte, learning, and experience, would be ſafer and better exerciſed in a diſtinct order than in a general diſcretion, or rather abſolute licenſe.

A grievous miſtake was made, in the firſt inſtance, in not allying the muſic to the Pſalter. In the preſent day many attempts have been made to remedy this miſtake, and almoſt every month uſhers in a new Pſalter, with a new method of chanting, to a new ſet of chants. A Pſalter with its muſic plainly ſet down, in a way which would at once commend itſelf to the underſtanding of the people, would, indeed, be a great boon to the Church; and wherever it is thought proper that the congregation ſhould ſhare in the ſinging of Pſalms, it is manifeſt ſuch a book would greatly aſſiſt in creating and preſerving a ſimple ſtyle of congregational chanting, and poſſibly cauſe a realization of that ancient form of Pſalmody ſo glowingly deſcribed in the pages of Bingham and other writers on the early Church.

According to the firſt Prayer Book of Edward, the *leſſons* were to be delivered in the ordinary *leſſon tones*; and according to that of Queen Elizabeth, their delivery would come under the "modeſt ſong to be uſed in all parts of the Common Prayer." According to the preſent Book, they are to be read diſtinctly, with an audible voice, —an order which in fact is no new order, but a mere tranſlation of the firſt Rubric of 1549, and ſo it has been conſidered in all our cathedrals.

The *Te Deum* is to be *ſaid* or *ſung*. In places where there are quires it has always been ſung; and, indeed, it would be ſtrange if this glorious hymn, ſo often ſung on the battle-field, at our Coronations, on Thankſgiving Days, and other high celebrations, ſhould have been degraded by the loſs of its ſong, and this country to have made itſelf remarkable, throughout Chriſtendom, for the preſervation of the reſponſorial ſervice and the baniſhment of the ſong of the Te Deum.

There are two modes of ſinging the Te Deum; one the feſtival way, in which the muſic is left to the quire, and of a character beyond the general ability of the congregation; the other, the more ſimple manner, in which it is allied to one or more chants. Where there is a daily ſervice this change on the Sunday to the feſtival form is a grateful variety. The canticle *Benedicite* ſtands without direction; but it is ſet out to its muſic in Marbecke's work, and has always been ſung from the time of the Reformation to the preſent day. The hymn *Benedictus* appears without any order for its uſe, and in this reſpect ſtands in the ſame ſituation as the Pſalm-verſes and ſome other portions of the Morning Service,—a circumſtance which has been accounted for in the extract from Biſhop Coſin. It is ſet out to a chant in the Book of Marbecke; it appears with its muſic in Day's Book; and almoſt every compoſer of any eminence, who may have ſet the Hymns and Canticles of the Morning Office, has taken care to include the Bene-

dictus in his ſervice. The very fact of its appearing without direction manifeſts the intention of our compilers not to introduce any new mode for its uſe; and it is to be regretted that it does not more commonly take the place of the 100th Pſalm, the more eſpecially ſo as this Pſalm was only intended to ſupply its place on certain particular occaſions in the eccleſiaſtical year.

There is alſo no direction with reſpect to the 100th Pſalm. Its metrical form and its metrical tune are peculiarities to the Engliſh nation, and it would be moſt ſtrange to hear that although one ought to ſing,

**All people that on earth do dwell,**

one ought not to ſing,

**O be joyful in the Lord, all ye lands:**
**Serve the Lord with gladneſs, and come**
**before his preſence with a ſong.**

In truth, ſuch a Pſalm ought not to ſtand in need of any Rubric as to any queſtion of a ſong.

The Apoſtles' Creed, in the Book of 1552, is directed to be ſaid by the miniſter and people ſtanding, and ſo in that of 1559; but in the preſent Book it is ordered to be ſung or ſaid. As it is to be ſung by the people and precented by the celebrant, it follows the order of the Lord's Prayer, and is not to be ſung to the old Latin Creed tune, but in the precentor's tone, in a manner ſimilar to that of the Lord's Prayer.

We now come to a ſimple tranſlation of parts of the ancient Latin Service, to which there are

the words as reſpects the celebrant, "*Pronounce and ſay,*" and with reſpect to the people the ſingle word "*Anſwer.*" The celebrant ſays,

**The Lord be with you;**

and the word *Anſwer* follows to the reply,

**And with thy ſpirit.**

If there be no tone given the people, either on the part of the celebrant or ſome precentor or quire to lead the people, it is plain there would be a dead ſtop in the ſervice, the more eſpecially ſo as the celebrant goes on with the words,

**Let us pray.**

And then follows, without any direction whatever, the leſſer Litany, divided in this way:—

**Lord, have mercy upon us.**
**Chriſt, have mercy upon us.**
**Lord, have mercy upon us.**

The Book of 1549 orders this little Litany to be uſed thus:—"Then ſhall be ſaid daily through the year the prayers following, as well at Even-ſong as at Matins." As there was no new order with regard to its uſe, and as Marbecke, under Cranmer's ſanction, publiſhed it with its Latin intonation, and as from that time to this it has ever been ſo ſung in every church where there was a quire, there can be no difficulty or doubt reſpecting what is to be done herein. It was one of thoſe things, as Biſhop Coſin writes, of which there was no neceſſity for an order. In thoſe churches where it is read in the conventional voice of ſociety, the *Chriſte eleiſon* is uſually inaudible, and the continuity

of the prayer, and the intenſity ſought to be gained by the repetitions, utterly loſt. The Litany tones give time for the exhibition of the ſpirit of the prayer and for the emotion of the congregation.

As to the Lord's Prayer, in the Book of 1549 the celebrant is directed to ſay it. In 1552 it is ordered that the miniſter, clerks, and people ſhall ſay it. So alſo in 1559 and 1661. If it is to be ſaid in the *one ſound*, the celebrant ſimply precenting it, it ſhould be delivered in ſome uniform rate of utterance in the *vox clara*, or loud voice—an evident alluſion to the order of tone ſo familiar to the Church, ſo neceſſary to the people, and ſo eſſential for retaining the flow of the *one voice* from the congregation.

The Suffrages or *Pſalmi reſponſorii* which ſucceed are in the 1549 Book, divided between *Prieſt* and *Anſwer*, and ſo alſo in the 1552, 1559, and 1661. Marbecke felt no heſitation in aſſigning the ancient intonations of the Church to theſe Pſalm verſicles, and they have remained in uſe unto this day. If there be any beauty, any ſolemnity, any fervency of devotion in muſic, ſuch qualities are to be found in theſe moſt exquiſite prayer tones. They are the foundation of all muſical recitation; and, ſingular to ſay, wherever great emotion is ſought for in the *recitative*, every compoſer of any eminence, from the earlieſt times to the preſent, ſeeks reſource in theſe moſt heart-ſpeaking cadences. If there was any difficulty on the part of the congregation in adopting

them as their own, it is poſſible ſome objection might be raiſed to their continuance in the Church. It can only be urged, as the Biſhops ſaid to their opponents in the Savoy Conference, "We never heard of any ſuch objection, and ſee no reaſon for any change." They are clearly, perhaps, the moſt ancient cadences exiſting in the world; they are heard all over the world; and, ſingular to ſay, they lie at the root of the cries of our ſtreets; and although John Knox could diſpenſe with the reſponſorial offices and the prayer tones in his Church ſervice, the latter have not been forgotten, and are ſtill to be heard in the ſtreets of the Scottiſh metropolis.

There now only remains to notice, as eſpecially belonging to the people, the *Amens* to the *Orationes* or Collects, which, if not properly given in reſponſe, this claſs of prayers is imperfect. The Prayers are to be *ſaid*, and ſo alſo the *Amens*; and the only bond of unity is the preſervation of the ſame ſound with which the prayer commenced, and with which it ought to end; for ſuch was the ancient manner, and ſuch is the manner ſtill exiſting in "all places where they ſing," i. e. where there are quires.

Such, then, is the Office of Morning Prayer, which, with the exception of the introductory part and the Collects at the cloſe, is a ſucceſſion of inſpired poetry, Pſalm verſicles, Pſalms, Hymns, Canticles, reſponſive Litany, Creed, which in the older Books paſſes as a Doxology, the whole divided

between the celebrant and the people; ſo much ſo, that both parties feel themſelves *as one*, and that to ſeparate them is to deſtroy the Office. The celebrant leads or precents with the people—he does not pray for them, but with them—he aſks GOD with the open lip, and the congregation aſſent to the requeſt that the mouth may ſhow forth His praiſe. The invitation is to "ſing unto the LORD," to praiſe GOD, becauſe all Angels, the Cherubin and Seraphin, are continually ſo doing; and the ſervice is one of gladneſs, for they come before His preſence with a ſong. That this maſs of poetry was ſung when firſt turned into Engliſh, we have the record of Archbiſhop Cranmer himſelf. For it ſhould be remembered this ſervice was tranſlated into Engliſh during the reign of Henry VIII; and Cranmer, in writing to the king, (Oct. 7, 1544,) five years before the appearance of the firſt Book of Edward, informs the king that "the new ſong to the Litany could be ſung as diſtinctly and devoutly as was *now ſung* the Venite, Te Deum, Benedictus, Magnificat, Nunc dimittis, Pſalms, and Verſicles."

The Office of Evening Prayer, or Even-ſong, is ſo preciſely ſimilar to that of the Matins' Office as not to require any ſpecial comment.

The ſecond Service is that of the Litany which appeared in 1544, but which had been preceded by other publications, in which different parts of the ſervice had appeared in Engliſh. Marſhall's "Primer," A. D. 1535, contained the Lord's Prayer

and the Commandments; and Biſhop Hilſey's "Primer" of 1539 the Matins and Even-ſong in much the ſame ſtate as the firſt Book of Edward. The Engliſh Litany is, perhaps, the fineſt extant, and is formed out of Reſponſals found in the Apoſtolical Conſtitutions, the Oriental and African Liturgies, the Weſtern, and the ancient Liturgies of York and Sarum.

Archbiſhop Cranmer himſelf applied the *muſic* which had been for centuries allied to the Latin Litany. This ſong he deſired ſhould be continued with the uſe of the Engliſh Litany, and in fact it continues to the preſent day. Heylin mentions the ſinging of the Litany in the Engliſh tongue at St. Paul's Cathedral on the 18th Sept. 1547, the ſingers kneeling half on one ſide and half on the other; the direction being that the prieſt and quire ſhould kneel in the midſt of the church, and ſing or ſay the Litany. And we find Archbiſhop Cranmer, in the ſecond year of Edward VI, making inquiry in one of his articles "whether the Litany had been ſung or ſaid in any other place but upon their knees in the midſt of the church."

Perhaps no part of the new Service differed ſo much from the old as this Litany. Previous to the Reformation, the *Ora pro nobis* was not very quietly or very reverently taken up by the quire and congregation; and from the Articles of Inquiry and Injunctions iſſued by Archbiſhop Cranmer and his immediate ſucceſſors, it is evident it was conſidered very deſirable that the Litany ſhould

be ſung in the place *as ordered*, in the manner *as ordered*, and that the people ſhould aſſume a more devotional way of participating therein than had been the previous cuſtom. Even in the ceremony of ordaining Deacons, the Prayer Book of 1552 (2nd Book of Edward VI.), care was taken to expreſs a diſtinct union of quire and people; for the Rubric declares that the biſhop, with the clerks (meaning the quire, for the *quiremen* were then clerks) and people ſhall ſay or ſing the Litany; a Rubric which in our preſent Prayer Book runs thus:—"Then the Biſhop ſhall with the clergy and people preſent ſing or ſay the Litany."

There is an intereſting engraving attached to Sparrow's "Rationale," where all the parties engaged in offering up the Litany are repreſented as doing ſo "after the accuſtomed manner;" a phraſe which appears in the Rubric preceding the preſent Commination Service, where it is ordered, "The Litany ended according to the *accuſtomed manner*, the prieſt ſhall," etc. and which demonſtrates that ſome certain cuſtom was intended to be ſet up with reſpect to this part of the ſervice, and that the cuſtom had been univerſally adopted. Among the Injunctions of Queen Elizabeth of 1559, is one that "the prieſts with other of the quire ſhall kneel in the midſt of the church and ſing or ſay the Litany, to the intent that the people ſhall hear and *anſwer*." The Latin Litany being a proceſſional ſong, rendered theſe directions the more neceſſary. Queen Elizabeth, however, upon all ſolemn occa-

ſions, retained the proceſſional uſe of the Litany. Thus at the inſtallation of the knights of the garter the Litany was always ſung in proceſſion. On St. George's day her Chapelmen ſang the Litany as a proceſſional. On the 24th November, 1588, her Majeſty attended at St. Paul's Cathedral the thankſgiving ſervice for the deſtruction of the Spaniſh Armada, and on entering the church the quire ſang the Litany in proceſſion. When at Canterbury Cathedral, Cardinal de Retz, who was in attendance, obſerved of the muſic, "I think no prince in Europe, not even our holy father the Pope, ever heard the like." At the conſecration of Parker, Archbiſhop of Canterbury, the Biſhop of Chicheſter ſang the Litany, the quire reſponding; and we find this archbiſhop directing that "the children in Eaſtbridge Hoſpital ſhould ſing the Litany in the chapel three times a week with loud voice;" and further, amongſt his Injunctions he orders that in rogation days of proceſſion ſhould be ſung or ſaid the two Pſalms beginning, "Benedic anima mea," etc. (Pſ. 103 and 104), together with the Litany and Suffrages, etc.

The Litany conſiſts of two parts, the firſt of which is of ſix diviſions. The firſt part, the invocation and addreſs to the Holy Trinity, is exceedingly ancient, and is always found with its muſic. That muſic is the muſic now ſung to this part of the Litany in the Engliſh Church. Then follow the Deprecations, which the people make perfect by reſponding:—

**Spare us, good Lord.**

Then follow the obſecrations with the anſwer,

**Good Lord, deliver us.**

And then the interceſſions, which the congregation render complete by the words,

**We beſeech Thee to hear us, good Lord.**

After ſucceed the two remaining diviſions, invocations to the SON as the LAMB of GOD, and thoſe invocations to the Holy Trinity which appear in the leſſer Litany. Theſe two diviſions are mere tranſlations from the Latin; and the ſame muſic to the Latin in the older days of the Church is ſtill ſung in our churches at the preſent time.

The ſecond part of the Litany opens with the Lord's Prayer, which the people are to ſay, the prieſt precenting it; after which are the Pſalm-verſes, thus,

*Prieſt.* **O Lord, deal not with us after our ſins.**

*Anſwer.* **Neither reward us after our iniquities.**

Then follows a Prayer, to which, in place of the uſual reſponſe of *Amen*, the Verſicle,

**O Lord, ariſe, help us, and deliver us for Thy name's ſake,**

is appended without direction.—Now ſucceeds another ſhort Prayer, and the reſponſal,

**O Lord, ariſe, help us, and deliver us for Thine honour.**

A change takes place, and the Gloria Patri occurs, the firſt part having no order attached to it,

whilſt the ſecond part is introduced by the word *Anſwer*. This is immediately followed by ten Verſicles or Suffrages, the firſt eight without any direction whatever. To the ninth is prefixed the word *Prieſt*, and to the tenth the word *Anſwer*.

Now it muſt be manifeſt that if this were a new compoſition, to which the Engliſh had not been familiar, there are no directions for a due explanation of the manner of its celebration; but when it is remembered Archbiſhop Cranmer himſelf had put the muſic to every part of it, and has left record of the induſtry and care beſtowed on his work; that it was publiſhed by authority by the king's printer, and that every poſſible explanation was given as to the mode of its celebration, and that thoſe portions which appear without guide or direction are portions at that time as familiar as houſehold words to every branch of the community; it can be no matter of ſurpriſe that ſo little was given in the way of preciſe direction. But had any new way been contemplated, had any variation from old cuſtom been intended, had a different and altogether oppoſing method of delivery been reſolved on, it is beyond queſtion there would have been moſt clear and diſtinct orders upon the ſubject.

There was to be one great difference in the celebration of the Litany, and that was this: *it was no longer to be a proceſſional ſong, no longer a walking chant;* but it was to be celebrated in the body of the church by prieſt, quire, and people, all hum-

bly kneeling upon their knees. Every precaution is taken, every inquiry is made that this new regulation be complied with; but all other matters were left untouched. Now, as the muſic of the Litany is more varied than any other part of the ſervice, unleſs the changes had been well known, much difficulty would have ariſen; and as no ſuch difficulty ever did ariſe, and all the muſic now uſed in our cathedrals and quire-churches diſplays a wonderful agreement, it is certain that there never was any diſagreement as to the mode of its celebration, and that in all places where there were quires the muſic preſcribed by the Archbiſhop was adopted without heſitation. The Rubric of the preſent day places the word *ſung* before *ſaid*, thereby giving the preference to ſinging over ſaying.

It cannot be diſguiſed, that, where a body of men is found doing the ſame thing day after day, there will ariſe a manner of performance, reſulting from ſuch conſtant practice, that may much tend to weaken the true ſpirit and meaning of what they do. We may expect to find that daily habit and daily execution have led to a celerity and deſpatch not quite in ſtrict keeping with the true intent of the matter they are engaged in, and the more eſpecially ſo when, out of church, theſe parties occupy themſelves in engagements totally unconnected with the Church. It is from ſuch a ſtate of things that ſome perſons, *looking only at ſuch exemplars as they ſee before them*, are ready to advance the opinion that the Litany ſhould not be

ſung; the ſimple anſwer to this ſtate of mind is an honeſt admiſſion that in many inſtances the Litany is not ſung in its beſt way. The prayer tones of the Litany are the moſt ſolemn and affecting chain of ſounds that can be poſſibly conceived, and they never fail in impreſſing the mind when this Office is rightly and juſtly celebrated. The abuſe of the thing is no argument againſt its proper uſe, and leaſt of all, for the deſtruction of that muſic which is as ancient as any chant poſſeſſed by the Weſtern Church. Although it is not ſought to defend the practice of ſome modern quires, ſtill ſome ſlight, although inſufficient excuſe may be offered for its prevalence. The Litany is a long ſervice; it is an addition to the Morning Office; and eſpecially it is felt to be ſo when the Communion follows; in fact there are three ſervices preſſed into one; and if the time ſhould come that it be introduced into the Evening, or Second Service, this tax upon the time will not be felt, and the Litany may, and probably will be one of the moſt ſolemn and devotional ſervices to be heard in this or any other country.

The Office of the Holy Communion is commonly divided into two parts, the firſt ending with the Nicene Creed, the ſecond with the Gloria in excelſis and Benediction. The firſt part opens with the Lord's Prayer, which with the *Amen* is ſaid alone by the prieſt. Then follows the Collect, to which the people reſpond the *Amen*. Then ſucceed the Commandments, with the *Kyrie eleiſon* be-

tween each, aſſigned to the people. As the Commandments are not in the Latin maſs, and are an addition by the compilers to our Office, and as the reſponſe is beyond queſtion *a reſponſe of the congregation*, it is plain the muſic ſhould be of the ſame character, and caſt in the ſame form as the muſic to the *Kyrie eleiſon* in the Morning Office. But however this may be, it is certain on no account whatever ought theſe reſponſes to be allied to any muſic beyond the graſp and comprehenſion of any one perſon preſent, and the ſinging of theſe responſes to any pretty tune is a manifeſt impropriety. It muſt never be forgotten that theſe ſupplications are entirely in the ſpirit of the old Litany; and therefore, if no Litany tone be uſed, ſtill the utmoſt precaution ſhould be taken to ſecure their ſolemn delivery, and to avoid all ſuch conceits and puerilities as are not infrequently found in certain collections of church muſic.

It is to be noticed that the Nicene Creed is directed to be *ſaid* or *ſung*, the people ſtill ſtanding as before. The direction in the Book of 1549 was this: that the prieſt was to ſing the words, I believe in one God, and the clerks (i. e. the quire) to ſing the reſt. This mode of ſinging the Nicene Creed, ſo different from that of the Apoſtles', ariſes from the circumſtance that the Nicene Creed has poſſeſſed for centuries its own peculiar muſic. And it was the principle with our compilers never to make alteration for alteration's ſake, where there could not be any objection to olden

cuſtom. Further, the Communion Service is the high Euchariſtical Office of the Church, and the manner of celebrating the Nicene Creed ſtands in quite a different ſituation to the Apoſtles' Creed; and if not ſung as a noble thankſgiving hymn, which it aſſuredly is, the firſt part of the Communion Office is an office without any muſic at all, if we except the Litany reſponſes between the Commandments. To condenſe with theſe reſponſes the whole oblation of muſic in the Euchariſtical Service of the Church appears a very ſtrange way of imitating the order of 1500 years. It was not ſo when the Office was made; it was never intended ſo to be when the Book was iſſued: the muſic of the Creed was given, that muſic to which it had been allied for an uninterrupted ſeries of centuries, and ſung in a Church ancient and glorious for many hundreds of years before Popery exiſted. It is an oppoſition to olden practice, a manifeſt departure from the Reformed order, not to ſing this noble Creed; and not ſinging it creates a marked inequality between the mode of celebrating this high Office and that of the Morning. The Nicene Creed, as a thankſgiving hymn, is the very counterpart to the Te Deum. To ſing the one and not ſing the other ſeems a kind of diſreſpect for the higher Office, for which it would appear difficult to allege any reaſon. It ſtands in a joyful and exalted poſition, coming immediately after the Goſpel, and, for the "comforting of ſuch as delight in muſic," its delivery in ſong affords a never-fail-

ing freſhneſs and delight, and brings this part of the ſervice to an appropriate climax. The other portions of the Euchariſtical Service, in the ſecond part, which have their own peculiar muſic, are the *Offertory*, the *Surſum corda*, the Sanctus, the Gloria in excelſis; and to theſe there are ſome who add the Agnus Dei, the ſinging of which was retained in the firſt Book of Edward, in accordance with the ancient cuſtom of the Weſtern Church. It hardly need be remarked that theſe hymns, the moſt ancient of all in the Chriſtian Church, the very hymns of which moſt is recorded of the jubilant and exultant manner in which they were ſung, are now no longer ſung in the Engliſh Church; at leaſt the exceptions to this ſtrange rule are not ſo numerous as could be wiſhed. That the magnificent hymn the Gloria in excelſis ſhould be a comparatively unknown ſong in this great country appears one of the anomalies for which it is impoſſible to give any reaſon.

It was the intention of our compilers that the order of worſhip in the Engliſh Church ſhould be one of common act between celebrant or clergy, and congregation or people. Such a form, it is ſeen, is apoſtolic and evangelical, and thus does Archbiſhop Cranmer defend his work. It is not only in cloſe connection with the uſages and feeling of the earlieſt ages of Chriſtianity, but with the uſages and feeling of every known order of worſhip from the revelation to man in the firſt inſtance of the neceſſity of worſhip. This idea of worſhip in-

cludes, as its moſt appropriate and eſſential form, the active co-operation of the people as *one body* —the excluſion of all egotiſm, perſonality, ſelfiſhneſs, and ſloth. The prieſt is not to be the ſubſtitute for the people, nor the people the repreſentative of the prieſt. Such a ſtate of things would be both unapoſtolical and unſcriptural. As a connecting link comes in the quire, neither repreſentative nor ſubſtitutive, but as leaders in the work to be done—the work of adoration, the labour of ſacrifice. But being a national act—one in which the popular element is concerned—the work commences at the earlieſt age poſſible, and the training of childhood leads to a free utterance in prayer and thankſgiving, and accuſtoms both mental and corporeal organs to this outward expreſſion of the inward feelings. It cannot be denied when the man, as a child, has not been exerciſed in the matter of the Prayer Book, and in its right way, that, *as man*, there may and muſt be ſome effort to overcome, ſome practice to make familiar, and ſome poſſible prejudice to allay. It was never known that any one educated at any of the great ſchools, where the opportunity was enjoyed of ſharing in a ſervice wherein was a co-operating quire, but could always with the utmoſt pleaſure join in the Offices when given in the tones and reſponſes ſo peculiarly their own. But it is not every one who has partaken of this high privilege; and the poverty of the Church with reſpect to her muſic, and with reſpect to her ſervices generally, proves a grievous draw-

back to a right preſentation of her order of worſhip throughout the length and breadth of the land. The Prayer Book goes into the ſanctuary without being accompanied by a ſingle note of muſic; and in this reſpect the Engliſh Book ſtands without example in Chriſtendom. Had it been a preaching Prayer Book, full of long prayers and intellectual legends, there might be ſome palliation for ſuch a ſtate of things; but being more than three-parts poetry, and continuing the poetical ſongs of the Chriſtian Church from its firſt riſe, the omiſſion is moſt extraordinary. But even had the muſic been ſupplied in the pages of the Book itſelf, it would have ſtill gone into the Church in a way unexampled in the hiſtory of our country. For in the prieſt would there be one to whom muſic had formed no neceſſary part of his education, although the buſineſs of his life was to be the proclamation of the new ſong, the Song of Moſes and the Lamb; and in the congregation would be found the ſheep without the ſhepherd, for in England there is no precentor, or cantor, as in the land of Luther, that marvellous man who ſaved the muſic in the Proteſtant Church, and, in creating ſuch muſicians as Bach and Handel, led the way to Mozart and Beethoven. With the youth of the country this omiſſion of the muſic in the great muſic book of the Church produces a ſad reſult. Unreality, with a child, is a fearful thing. A metrical pſalm is not a pſalm at all; and the great hymns of the Church, in fact, the only Chriſtian hymns of an-

cient origin, the Te Deum, the Creeds, the Glorias, ought not to be preſented to the youthful mind in a naked, dry, barren form, in defiance of their poetical frame, their hiſtorical aſſociations, and the injunctions ſurrounding them. The didactics of the pulpit ſhould not be enchained round the poeſies and ſongs of our worſhip; or the Book, as a reſponſorial Service Book for man, woman, and child, will be, as far as reſpects its real earneſtneſs and internal efficacy, annihilated and deſtroyed. There is, however, a vitality in the olden reſponſes, which, every now and then, the inſtinct of the people ſeizes hold of, and occaſionally it is realized and grows into activity.

The abſence of the muſic is a ſerious loſs in the natural elements of Chriſtian devotion, and an irreparable loſs to the nation; and its omiſſion has led to the deſtruction of national muſic and all compoſition in its higheſt form; for, unleſs the muſician knows the muſic of the olden Church, or that which ſtands as its equivalent, he is perfectly diſqualified from holding any rank in the profeſſion to which he has aſſociated himſelf. The celebration of Divine Service without its muſic ever cauſes an apparent coldneſs and tediouſneſs, a ſenſe of wearineſs from accumulations and repetitions. Relief from theſe feelings has been ſought in new forms of hymns, and the addition of a more life-uttering eloquence from the pulpit; but ſuch additions are not oppoſed to, or inconſiſtent with ancient and everliving truths.

It might be a queſtion whether the continual ſeverance of the poetry and muſic of the Prayer Book would not tend to its ultimate deſtruction as a reſponſorial order; but, happily, an increaſed attention to the beauty of worſhip has been accompanied with ſuch a revival, not a reconſtruction, in the forms of our worſhip, as at once renders any ſuch hypotheſis no longer formidable.

As the Book belongs to the nation, and is intended for the popular mind, many arguments might be advanced for its uſage in accordance with ancient practice and the intentions of its compilers. The great maſs of Engliſh people only go to church on the Sunday; it is the national holiday of Engliſh humanity: the tired life ſleeps, as it were, in forgetfulneſs of its chaſtiſements, penalties, labours, and diſtreſſes. Shall the Engliſhman's Sabbath be leſs a day of reſt and enjoyment than that of the Hebrew of old? The Jew had his Song of the Waters, and ſhall the Chriſtian be without the ſong of his Te Deum? Shall there be nothing to foſter in the child an attachment to the ſervices—nothing to keep his feet in the way to the courts of the LORD? With him life is poetry,—the coinage of thoughts and feelings as they ſpring up in bright ſucceſſion from the freſh fountain of his heart,—and ſhall we turn the boy into *an argument*, his faith into a rationaliſm? Is he to ſee and hear nothing which can aſſociate him with the paſt,—nothing to remind him of what his favourite poets have ever delighted

in, and told him of " in thoughts that breathe and words that burn?" Is it all and ever to be *teaching*, *inculcating*, and nothing left to entwine round the heart? Muſt he find all the muſic of worſhip in his rambles 'mid the gorgeous ſcenes of Nature—in the daily matins and veſper ſongs of the birds—and ſee no trace of ſimilarity in the Temple of man's own erection? The truths of the Infinite are firſt apprehended by the faculties of the feelings rather than by thoſe of the reaſon. A frigid, mechanical, confuſed outline of worſhip is a ſad blank to the mind and imagination of the child, and a dreary proſpect for his maturer years. And is the man ſo far removed from the child that to him none of theſe obſervations are applicable? It is the high privilege of the ſcholar, the poet, and the man of high endowments, to continue, in *feeling*, ever like the child; and in the memoirs of the departed great and good how often do we read the expreſſion, that in this or that " he was like unto a child."

The ſeparation of the muſic from the poetry of the Book has a moſt deadening and diſheartening effect with regard to the Church cycle—the points of contraſt ever riſing up in the courſe of the progreſs of the eccleſiaſtical year. What matters it whether the *Benedicite* be *read* in place of the *Te Deum*, or the *Jubilate* in place of the *Benedictus;* whether the Pſalms are thoſe for Eaſter or thoſe for Aſh-Wedneſday? *The change in the character of the muſic, that which gives the ſtrong feeling, the greater*

*intenſity, is abſent;* and the congregation will not be coaxed into *reading* more joyouſly or more cheerfully any one time more than another. The Sunday feſtival ceaſes to claim a diſtinctive hold over the Churchman. Chriſtmas without carol, Eaſter without antiphon, the Holy Aſcenſion without its ſong, ſeem ſo many ſtalking *ghoſts* of their feſtivals. There is no ſtrength, no marrow or fatneſs about them. How is the national heart to be ſtimulated through all its depths when communing with theſe ſublime facts, if the wondrous poetry of inſpired hands revealing them is to be mumbled over and diveſted of its ſong? Song is the ancient medium for conveying the nobleſt ſentiments into the human mind: and here are the moſt glorious tidings that human nature can be poſſibly concerned with; and is muſic to be forbidden? And muſt we have a miniſter and a clerk to convey that to our hearts which one ſhort melody would carry with a force, clearneſs, and dignity, at once annihilating ſuch a ſtrange duet? Song ſuits the national mind, and the rich myſteries of the Chriſtian religion are never ſtronger or better preſented to that mind than when clothed in the flow of melody.

It is difficult to conſider ſong but as the neceſſary companion of poetry in worſhip: in truth, the higher form of expreſſion, a form peculiarly grateful to humanity. We muſt ever bear in mind the different modes in which it may be legitimately employed. It may conſiſt of the moſt

exquiſite ſtrains, and thus bow down and captivate all the faculties of the devout and religious mind. If ſuch be preſented as a mere ſenſuous image, a reſult from artiſtic ſtrength, a mere pleaſurable ſenſation, and not an integral part of worſhip; it is an unreality, a decoration, which, however it may delight the imagination, breaks the chain which unites muſic to religion. When ſuch ſtrains ſpring up ſpontaneouſly from the nature and character of the ſervice, and both mind and imagination feel a natural ſympathy in their appropriateneſs and perfection of truth, they are then a valuable auxiliary, and will be found one of the greateſt helps and encouragements in aſſiſting the worſhipper to raiſe his thoughts heavenward. To liſten to beautiful muſic, incorporated with a ſervice in a comparatively unknown tongue, is one thing; but to join in the ſinging of Pſalms and Hymns, and occaſionally to pauſe from ſuch exerciſes, to liſten to ſome of the moſt noble poeſy of the Holy Bible, allied to ſtrains created by the artiſt from a keen perception of the beautiful in the poetry, and a correct deſire to give it a higher intenſity of form through the means of his art, and thus connect the ideal of art with the reality of nature, is a totally and widely-different thing. It is this legitimate alliance of muſic with the great facts of the Incarnation that has given muſic its form and ſpirit. There was no pathos, no deep feeling, in any inſtrumental muſic until the reflective analyſing ſpirit of the great Sebaſtian Bach, tranſ-

ported into his organ-muſic the ſtrong paſſionate expreſſion he had found it neceſſary to *create*, when attempting the deſcription of the great ſcenes of the Incarnation in his quire and congregational anthems.

To take the Book of Common Prayer as an ordinal without muſic, and rely upon the introduction here and there of a metrical pſalm or hymn, or an anthem, appears to be a practice not only at variance with the meaning and ſpirit of this poetical ritual, but alſo in oppoſition to all hiſtory and the neceſſities of our nature. Singing is the gift of our Creator—Biſhop Wetenhall deſcribes it "an inſpired gift;" and the duty of its right and beſt employ flows from the very nature of the gift. We find it directly ordained in the days of David, and incorporated with the Moſaical order in a way which has exiſted up to the preſent time. The reaſons for a declaration as to a fixed order are manifeſt; there was a neceſſity for unity—for uniformity—that all might worſhip. Habits had to be created and the memory to be exerciſed; and the ſhort phraſe of the reſponſe—the character of the Semitic hemiſtich—are to this hour the beſt means for gaining this variety and realizing a general uniformity. Indeed, without ſuch employ, it is difficult to conceive of any other great national form of worſhip—any mode whatever by which the thouſands who might and probably will be congregated in ſuch churches as St. Paul's or Weſtminſter Abbey could give *continued* expreſſion to their thoughts and feelings.

The Chriſtian man is not auſtere, ſtoical, moroſe, dead to earthly enjoyments, beauties, intereſts, proprieties, relations, and affections. He is a real man, living a life of habitual cheerfulneſs, of chaſtened gladneſs and joy; a cheerfulneſs feeding not wholly on ſpiritual things, but looking out alſo upon the world, its ſcenery, its productions, its ſtores, its incidents, and its inmates; and finding in its ſearch, ſights, ſcents, and ſenſations, rich augmentations of pleaſure and exhauſtleſs occaſions of praiſe. He perceives in the work of the Creator an exquiſite ſenſe of the beautiful and a deſire to delight the creature. Is it a ſin to cultivate this ſenſe of beauty, a pitiable weakneſs to love it? Is it piety to hate all muſic except the droning of a pſalm tune with a very equivocal title to the name? Hath the Creator made the ear with its delicate perceptions of harmonies and concords, and endowed the air with that ſingular property of undulation, by which ſound is produced and propagated, for no other end than man's uſe in opera-houſes, drawing-rooms, ſinging-halls, or the ſtreet and way-ſide? Is man the better Chriſtian in aſſimilating himſelf to a ſtock or a ſtone? And is he to be blamed or flouted becauſe he tries the Divine way in ſeeking calmneſs for the heart amid the perturbations of life—in kindling the light of hope and joy amid the ever-preſent deepening ſhadows of mortality and decay?

Doth it tend to his edification to be ever doubting and diſputing touching the bright truths and

good practices found appertaining to the days that are paſſed? Can he be found more induſtrious, more ſhrewd, more intelligent in the avocations of ordinary life, and yet with no induſtry to ſpare for the acquiring a familiarity with our noble ſervices purchaſed with the life-blood of ſome of England's beſt and holieſt children? It muſt ever be held in remembrance that in the matter of the Prayer Book and its muſic it is a ſimple queſtion of love for the one and the other. In places where there are quires the mode of celebration is clear; and all that is neceſſary is to take care that thoſe portions of the ſervice which are the birthright of the people, the quire ſhould ſing in ſuch a way as is poſſible for the people to unite with them; and this involves the duty on the part of the people to take ſome trouble in the matter and qualify themſelves for joining with the quire. Simple as may be the reſponſes and chants which the quireman ſings, ſtill it has occupied him ſome portion of his hours to realize, and it is ſurely not aſking too much of any individual, however exalted, however humble in life, to uſe ſome exertion in acquiring the ability to ſing with him. It is lamentable to think that in ſo many places in this country there are no endowments for the cultivation of Church ſong. No prieſt can gain either honour or emolument in college from the ſtudy of Church muſic; it will never obtain for him a ſcholarſhip, and poſſibly may loſe him his fellowſhip. Thus the ſtudy of muſic is ſeparated from the ſtudent

for the Church, for it can lead to no tangible reſult. If, then, love be not the guiding principle, it is manifeſt that that which is not conſidered an eſſentiality or a duty on the part of the prieſt will never take hold on the public mind as ſuch eſſentiality or ſuch duty. But does not the abſence of a right love for the Prayer Book and its muſic involve the queſtion of its ultimate continuance as a reſponſorial order of ſervice? Can that which is not real and true ever remain as an abiding fact? So long as the people of this country felt no living intereſt in the Book it mattered not whether it was ſung or read. But that is not now the poſition, for it is undeniable that there is an increaſing attachment to the ancient formularies amongſt all claſſes of churchmen. Nor indeed is this feeling confined to churchmen only; for day by day there are announcements of the creation and growth of imitative ritual collections in many claſſes beyond the pale of the Church. It is, therefore, moſt deſirable that the Prayer Book ſhould be altogether a book of integrity and truth; and that it ought not, as far as reſpects its contents, to be a demonſtration of ancient uſe and order, and in its practical application an utter departure from ſuch ancient uſe and order.

The public Offices of the Church are adapted and enjoined for common and univerſal uſe, in which the people are required to join with one heart and voice. The prieſt is no proxy, nor is the congregation an audience, for both celebrant

and people are equally concerned in the recitation of theſe acts of prayer and praiſe. A unity of voice is as much called for as a unity of mind, and without the exiſtence of the former there never can be one *continued* act of worſhip. This continued act of devotion is not that of a long prayer, but a ſucceſſion of poetical extracts from the Holy Scriptures, for the expreſſion of which the eloquence of ſong is far higher than that of ſpeech, and to depart from this expreſſion can only lead to innovations without limit, and the ultimate deſtruction of the Book itſelf *as a reſponſorial uſe*. It is urged, by thoſe who are oppoſed to ſcriptural and ancient order, that the national feeling is againſt the reſponſorial uſe when exhibited in muſical expreſſion, and that no inconvenience would ariſe were this expreſſion to fall into deſuetude. This is untrue; for on every celebration of a coronation, a national thankſgiving, or any other occaſion, when the Sovereign, the nobles, and the people aſſemble together in ſome high church, the only mode of ſervice then uſed is this ſcriptural and ancient manner. There is the large quire, and the great orcheſtra, and the utmoſt care and attention is given that all points of the ſervice be delivered in accordance with well-known cuſtom. Now it is not too much to ſay, that if the propoſition were made to celebrate theſe high ſervices without ſingers and inſtrumentaliſts, without the muſical ſong and the time-honoured reſponſe, there would not only ariſe a confuſion, not readily allayed, as to

the manner of performing the ſervice at all; but there would doubtleſs be created in the general mind of the public a ſtrong feeling of diſſatisfaction at ſuch inroads upon the ancient practice of our Church, and ſo great a loſs and deprivation of their rights and privileges. The preſence of a quire has ever been conſidered a great and peculiar advantage; and it is not a little ſingular that thoſe who are in the habit of attending cathedral ſervice look down with ſome degree of commiſeration upon thoſe who through place and circumſtance are compelled to ſubmit themſelves to the lower form of parochial uſe. From the recent report of the Dean of St. Paul's, it is gratifying to know that the congregations attending the muſical ſervices have been much on the increaſe, and the large quire aſſembled at the evening ſervices in Weſtminſter Abbey has ſhed a life and ſpirit over theſe ſervices which, no queſtion, have proved of the utmoſt ſatisfaction to the thouſands ſo continually congregated there. In pariſh churches theſe happy reſults are difficult to attain, and many unexpected obſtacles are found to ariſe preventing ſuch realizations. But great improvement has taken place within theſe few years in moſt of our collegiate chapels; the quires have been enlarged, the organs improved, and far more attention has been beſtowed upon the manner of celebrating the ſervice. And this feeling has been participated in by many of the nobles and gentry of this country, for there are now many private

quires, and theſe have ſecured unto themſelves conſiderable reputation.

In preſenting this brief ſummary of the facts relating to the poetry and ſong of our reſponſorial Offices, care has been taken to avoid, as much as poſſible, every theological queſtion not intimately connected with ritual matters. Many ſuggeſtions which may be ſuppoſed to grow naturally out of the argument have been left to the more able and more appropriate treatment of the celebrant and the divine. Thoſe of my readers who intereſt themſelves in the ſeveral points of Church Service are, no doubt, aware of the excellent works that have at different times appeared on the ſubject. But in all theſe works there is the adoption of terms, and the application of glowing language, which ſome are apt to miſunderſtand, and others to receive with incredulity. And it muſt be confeſſed there will be ever a difficulty in the diſcuſſion ſo long as firſt principles are loſt ſight of, and the matter is judged by that which is commonly ſeen and heard around us. For example, the very mention of the term the Church tone raiſes in ſome memories the recollection of much that is ſolemn, exquiſite, and delightful; whereas in others, not having enjoyed ſimilar advantages, every recollection is of that which is undeſirable and undevout. Again, the adoption of the term Choral uſe ſuggeſts with ſome the grave and ſolid harmonies in which the prayer tones have been clothed by the compoſers of the Tudor epoch: with others,

an exhibition in which every principle of the rhythms of the Engliſh language is ſet at defiance: and with a third claſs, an order of ſervice which cloſes the mouth of the congregation, and unreſervedly delivers our prayers and doxologies into the hands of the quire. Theſe diverſe opinions are commonly current; and until a greater attention be paid to the matter of our ſervices, and the principles which govern their order, ſuch oppoſition in opinion will continue to exiſt. The difficulty and confuſion have ariſen in the public mind from the rare preſentation of the truth, and the frequent exhibition of that which is its oppoſite. It cannot be too often repeated that poetry is the expreſſion of a higher emotion than that appertaining to ordinary proſe, and that ſong is a portraiture of this emotion in a ſtill ſtronger and more vivid character. If there be found *no more of meaning, no increaſe of emotion*, in the uſe of poetry and ſong, this reſult muſt not be attributed to any failure in the principle, but from ſome groſs error that has been committed in this union of the ſymmetries of language and of ſong: for if there be no juſt increaſe of emotive action the harmonies of ſound may be ſaid to have failed in their true intent and meaning. The practice of a thing muſt never be confounded with its principle; and far be it from me to defend or even palliate all that in the preſent day paſſes under the terms Cathedral ſervice, Choral uſe, Gregorian plain-chant, and many other ſuch ſtrange terms as have been adopted to foſter

or diſguiſe much that is as diſagreeable as it is indefenſible. It is painful to think that, with many, muſic is uſed not to increaſe any particular emotion, but to baniſh all emotion whatever, and wherever there is this falſe application of muſic, ſuch a reſult is certain to be attained. No one particular ſtyle of muſic, no one particular melody, can be equally ſuitable to all kinds of poetry—can be equally applicable to all kinds of emotion—can be equally expreſſive of all ſorts of hymns and odes: it muſt be better fitted for one than another, and beſt of all fitted to that to which it owes its creation. There is the muſic of praiſe, and there is the muſic of prayer. The language of prayer is not the language of ſocial or intellectual life; and had we not the open page of the Bible before us, it is difficult to imagine the exiſtence of what may be called the vocabulary of prayer; for it is remarkable that, in prayer, when he who prays departs from a uſe of the prayer-language found in the Holy Scriptures, he may then be ſaid to have ceaſed to pray. But the ſubject-matters of all human prayers are found in the Book of Pſalms. It is the very tranſcript of the ſoul, as well in ſorrow as in joy. There ſtand the requeſts for help and defence, for guidance and inſtruction; the forms for penitence and confeſſion; the denunciations againſt the diſobedient; and the ſure promiſes for thoſe who walk onward in patience and endurance. There is in this Book an expreſſion of language ſuited to every exigency in life, and

the conſtant preſence of this language, in every page of our Prayer Book, renders the latter the Book next in value to the Bible itſelf.

However varied, however continuous, are the paſſages of deep pathos and beſeeching expreſſion found in the ancient Hymn-book of God's choſen people, there is no poſſible doubt as to the manner of their adoption and uſe in the celebration of a national worſhip. Let reference be made to any of the Pſalms, and what do we find? As an example, I take a paſſage from the 40th Pſalm, ſaid to have been written by David, and by him directed to the chief muſician,—a direction which implies not only the uſe of muſic, but, with ſome commentators, the application of a particular order of melody.

"Withdraw not Thou Thy mercy from me, O Lord:
"Let Thy loving-kindneſs and Thy truth alway preſerve me.
"For innumerable troubles are come about me; my ſins have taken ſuch hold upon me that I am not able to look up:
"Yea, they are more in number than the hairs of my head, and my heart hath failed me.
"O Lord, let it be Thy pleaſure to deliver me:
"Make haſte, O Lord, to help me."

Take another example, from the 51ſt Pſalm:

"Have mercy upon me, O God, after Thy great goodneſs:
"According to the multitude of Thy mercies do away mine offences.
"Waſh me throughly from my wickedneſs:
"And cleanſe me from my ſin.
"For I acknowledge my faults:
"And my ſin is ever before me.

"Turn Thy face from my ſins:
"And put out all my miſdeeds.
"Thou ſhalt open my lips, O Lord:
"And my mouth ſhall ſhow forth Thy praiſe."

This Pſalm, like the 40th, is alſo dedicated to the chief muſician; and I cloſe theſe extracts with a few verſes from the 22nd Pſalm, inſcribed to the chief muſician, upon Aijeleth Shahar:

"But as for me, I am a worm, and no man:
"A very ſcorn of men, and the outcaſt of the people.
"I am poured out like water, and all my bones are out of joint:
"My heart alſo in the midſt of my body is even like melting wax.
"My ſtrength is dried up like a potſherd, and my tongue cleaveth to my gums:
"And Thou ſhalt bring me into the duſt of death."

It is impoſſible to ſuppoſe that he who created theſe wondrous ſpecimens of poetry could have reſigned them into the hands of a muſician, unleſs there was in exiſtence ſome marvellous agreement of the harmony of ſounds with the beauty of the words;—ſome melody, heart-appealing in its entreaty, which would mark with a ſtill higher feeling theſe expreſſions depictive of the utmoſt depths of miſery and woe.

Here is every proof, then, from the pages of the Bible, independent of any Office Book and its Rubrics, of the combination of poetry and muſic under circumſtances that require no ordinary care in their union and expreſſion. If it be granted that it is proper to adopt theſe Pſalms in Public Worſhip, the authority for the alliance of muſic with the poetry is co-equal with the authenticity

of the poem itſelf. And if the Pſalms are to be continued as our national Hymn-book (for ſuch they are, and ſuch let us hope they ever will remain), it is only through the medium of muſic that they can have their utterance from the national mouth. Further, the diſſemination of the truths in theſe Hymns, through the various countries of the world, is one prominent feature of the prayers interſperſed therein :—

"God be merciful unto us, and bleſs us:
"And ſhow us the light of His countenance, and be merciful unto us;
"That Thy way may be known upon earth:
"Thy ſaving health among all nations."

Now, it is indiſputable that the united prayer of a whole nation availeth much (as in the caſe of Nineveh); and we ourſelves, from our appointed days of humiliation, acknowledge the benefits of ſuch practice. The prayer, therefore, I have quoted ought to be in its expreſſion a national prayer, and ſo was it intended to be when inſerted in our Church Book. But can it be pretended to be truly a national prayer, unleſs flowing from the mouths of the whole congregation, and by means of that order in ſong which has been tranſmitted to us from the days of David? It is not for me to purſue the train of thought to which this ſuggeſtion gives riſe; but it is manifeſt that if the urgency of ſupplication on the part of the nation be right and proper in reſpect to this one prayer, it is equally ſo in reſpect to all other prayers contained

in the Pſalter. It is only neceſſary to add, that to thoſe with whom theſe facts and arguments fail in making any impreſſion, ſuch perſons are bound to advance not mere theories or hypothetical caſes, but ſome clear, well-defined, practicable, and more excellent way than is to be found in the pages of Holy Writ, or in the accredited Office Books of all Chriſtendom.

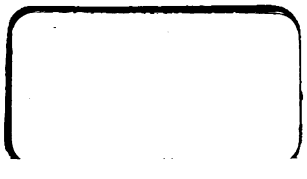
The reſult of a return to the legitimate uſe of our Book of Common Prayer has been that of an increaſed love and veneration for its contents, and it has been proved that this unity of voice is its beſt and moſt noble outward manifeſtation. It needs only the aſſociation of the muſic with the poetry of the book to render the reſponſe a living reality, and convince the judgments, and enchain the feelings of all churchmen with reſpect to its wonderful beauty and variety. It would be an endleſs taſk to quote the opinions of learned divines on its value and perfection; but this much may be urged, that theſe opinions have ever been grounded on the ſuppoſition that *the Book was made for ſong, and naught elſe.* For theſe diſtinguiſhed writers take the volume in its truth and integrity, and where its contents are directed to be ſung, the argument proceeds on that point as if that were the fact. "I call to mind," ſays Biſhop Taylor, "the pleaſures of the temple, the order of her ſervices, the beauty of her buildings, the ſweetneſs of her ſongs, etc."

"The ſolemn praiſe of God in church muſic,"

writes Biſhop Hacket, "hath ever been accounted pious and laudable, yea, even that which is compounded with art and elegancy." And Dean Comber aſſures us that ſuch muſic "will calm our ſouls, and gently raiſe our affections, putting us into a fit poſture to glorify our FATHER which is in heaven."

Let us never forget that one of the firſt records to be found of our faith out of the pages of the Bible is a record connected with ſong. It is from the pen of a Pagan, but one of authority, the proconſul of an emperor; and it tells us that Chriſtians met together "to ſing a hymn (*ſecum invicem*) to CHRIST as GOD." (Plin. Lib. x. Ep. 97.)

Every writer will be found to advance that our Book of Public Worſhip is not one maintaining its hold on the national mind by abſtract theological formulas, but by common acts participated in by all preſent, and in forms intelligible to all, and eaſy to be comprehended of all. Of all forms of worſhip it is the higheſt, the moſt widely circulated, and the beſt fitted for the purpoſes deſigned. "I know no prayer neceſſary," declares Biſhop South, "that is not in the Liturgy, but one, which is this, that God would vouchſafe to continue the Liturgy itſelf in uſe, honour, and veneration in this Church for ever."

CHISWICK PRESS:—PRINTED BY C. WHITTINGHAM, TOOKS COURT, CHANCERY LANE.

BOUND BY
BONE & SON,
76, FLEET STREET,
LONDON.